Sets in Order

25¢

WORKSHOP EDITION

The Magazine of SQUARE DANCING

FORM **1040**
U. S. Treasury Department
Internal Revenue Service

U. S. INDIVIDUAL INCOME TAX RETURN—1957

or Other Taxable Year Beginning 1957, Ending, 195...
(PLEASE TYPE OR PRINT)

Name JOE & MABELINE SEEDO
(If this is a joint return of husband and wife, use first names of both)

Home address 1720 W. CLARK AVE
(Number and street or rural route)

LOS ANGELES 17, CALIFORNIA
(City, town, or post office) (Postal zone number) (State)

Your Social Security Number	Occupation	Wife's Social Security Number	Occupation
241 07 2101	SALESMAN	701 00 7110	

If Income Was All From Salaries and Wages, Use Pages 1 and 2 Only. See Page 3 of the Instructions.

Exemptions

1. Check blocks which apply. Check for wife if she had no income or her income is included in this return.
 (a) Regular $600 exemption ☑ Yourself ☑ Wife
 (b) Additional $600 exemption if 65 or over at end of taxable year. ☐ Yourself ☐ Wife
 (c) Additional $600 exemption if blind at end of taxable year ☐ Yourself ☐ Wife
 Enter number of exemptions checked → 2
2. List first names of your children who qualify as dependents; give address if different from yours. JAY RAE ROBERT RUTH MARVIN HELEN **Enter number of children listed →** 6
3. Enter number of exemptions claimed for other persons listed on page 2
4. Enter the total number of exemptions claimed on

Income

5. Enter all wages, salaries, bonuses, commissions ... pensation received in 1957, before payroll deductions.

Employer's Name	Wh...	(a) Wages, etc.	(b) Income Tax Withheld
		$ 7291 00	$ 652 00

6. Less: (a) Travel, reimbursed expens... c. (See Instructions, page 6. Attach re... state...
 (b) Excludable "Sick Pay" i... 5
7. Balance (line 5 less line 6)
8. Profit (or loss) from business from s...
9. Profit (or loss) from farming from s...
10. Other income (or loss) from page 3 ... int...
11. ADJUSTED GRO...

...ocial se...ty tax (CA) wit...ld from our wages ...ceeded 94.50, s... instruc-...ons, pag...

Unmarried or legally separa... pers... qualifying as "Head of Household," see ...uctio...page 7, and check here ☐ | W...ow...d widow... ...com...ation, see ... he... ☐

Tax due or refund

12. Tax on income on line 11 ... (If l... 11 is under $5,000, and y... do n... te... Table on page 16 of instru...ons t...nd your tax and check he... ☐. I... if you itemize deductions, c...pute ...our tax on page 2 and ent...here ...

If income was all from wages, omit lines 13 through 16

13. (a) Divid...ds r...eived credit from line 5 o... $...
 (b) Retire...ent i...ome credit from line 12 ...edule ...
14. Balance (l...e 1... less line 13)
15. Enter your ...lf-e...ployment tax from sep...ra...edule ... or P...
16. ...um of lines 14 a...d 15 $...
17. (a) Tax withhe...ne ...ver. ...ttach Forms W-2 (Copy B). ... $...
 (b) Payments ...red... 1957 ...eclaratio... ...timated Tax (See ins...) $...
 Distric... or ... where paid ...
18. If your tax (line ... 2 or 16) is larger than yo... ...s (line 17), **enter the balance due here →** $...
 Pay in full with this return to "Internal Reven... If less than $1.00, file return without payment.
19. If your payments (line 17) are larger tha... ...e 12 or 16), **enter the overpayment here →** $...
 If less than $1.00, the overpayment will be ref... ...tion. See instructions, page 8.
20. Amount of line 19 to be: (a) C...d on ... ; (b) Refunded $...

C...unty in which you live. | (I... ...husbe... ...g a separate return for 1957? ☐ Yes ☐ No If "Yes," enter her (his) name. | Do you owe any Federal tax for years before 1957? ☐ Yes ☐ No

TAXPAYER—I declare under the penalties of perjury that this return (including any accompanying schedules and statements) has been examined by me and to the best of my knowledge and belief is a true, correct, and complete return.

Sign here _____ _____ _____ _____
(Your signature) (Date) (If this is a joint return, wife's signature) (Date)

→ To assure solit-income benefits, husband and wife must include all their income and, even though only one has income, BOTH MUST SIGN.

PREPARER (other than taxpayer)—I declare under the penalties of perjury that I prepared this return for the person(s) named herein; and that this return (including any accompanying schedules and statements) is, to the best of my knowledge and belief, a true, correct, and complete return based on all the information relating to the matters required to be reported in this return of which I have any knowledge.

Sign here _____ _____ _____
(Individual or Firm Signature) (Address) (Date)

car—16—73583-1

● ATTACH COPY B OF FORMS W-2 HERE ●

MARCH, 1958

VOL. X

NO. 3

GRUNDEEN



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FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

. . . We are now subscribing to Sets in Order (Workshop Edition) and look forward to its arrival every month . . . Ideas and gimmicks for clubs and parties are also very much appreciated. And of course we always read all news of square dancing avidly.

Jean Fuller
Lakewood, Calif.

Dear Editor:

. . . I would like to mention that we think the January (1958) cover is very fitting. It surely would make a nice sign for the entrance to any square dance hall.

I have intended writing . . . to say how pleased we were with our copy of the new Round Dance Book. It has been so very useful and certainly is much neater than carrying a folder full of instruction sheets. I can appreciate the work that went into the assembling of the book . . .

Dorothy Jacobson
Fort William, Ont., Canada

Dear Editor:

Just received my January (1958) copy of Sets in Order and was very pleased to read the articles by Joe Lewis and Emmette Wallace plus that extra Cart Before the Horse. These to my mind are all very good, and callers and teachers along with clubs can derive benefit from articles such as these.

Sets in Order is always a source of inspiration to me and each time it arrives it seems to be just that much better than the last time . . .

Earle Park
Yorkton, Sask., Canada

(More letters next page)

SQUARE DANCE NOTES
AND
PARTY INVITATIONS



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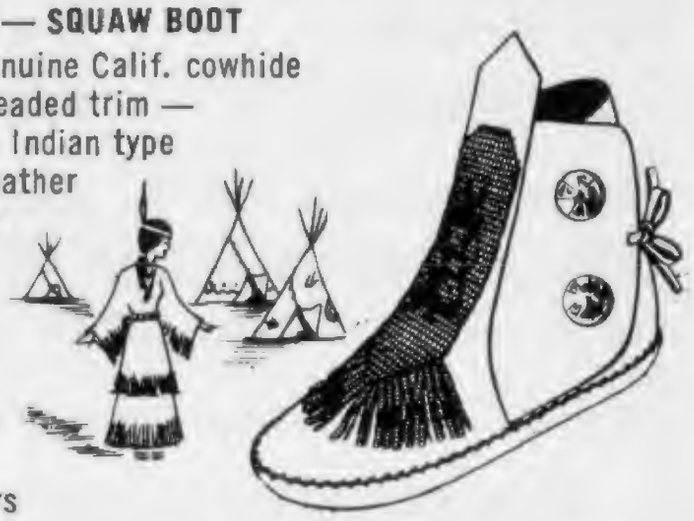
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7954 Wornall Road, Kansas City, Missouri

Dear Editor:

We all know that from time to time we have certain Square and Round dances that have something that makes them "click." That is how I felt about the January (1958) issue of Sets in Order. I especially enjoyed the article by "Pappy" Shaw, and the Cart Before the Horse, but the real clincher was Forward or Back by Emmette Wallace. Keep up the good work that your fine magazine is doing.

Lucien R. Gallais, Ferguson, Mo.

Dear Editor:

. . . Generally speaking, people feel and think Floridans are 'way behind in the square dance picture. This thinking was true a few years ago and is still true in some parts of the state but we have traveled a long way — particularly here in the St. Petersburg - Gulf Beach - Tampa Bay areas. . .

Noriene Pearson
St. Petersburg, Fla.

Dear Editor:

. . . This is a reply to our fellow square-dancers from Dayton, Ohio. (From the Floor —January, 1958). They might hold the title for the longest distances traveled but there was one trip by air.

In June we left Tacoma to attend the National Convention in St. Louis. From there we went to Georgia. Leaving Georgia by the Southern route, arriving back in Tacoma July 7th. In August we went to Penticton, Canada, for the Peach Festival. The total mileage for these trips was about 9000 miles, driven all by car . . .

Lloyd and Martha Larson
Tacoma, Wash.

Dear Editor:

. . . We are looking forward to renewed interest in subscriptions to the Sets in Order (on the Premium Plan) . . . We have eleven squares of beginners starting out . . . Tomorrow night we have our annual Style Show for beginners. There seems to be quite a lot of enthusiasm among the women for the styles that square dancers should wear. We hope they continue to show so much interest and they will find that Sets in Order is a big help to beginners in Square Dancing as well as for the older or veteran square dancers.

Harold Satterlee
Independence, Iowa

(More letters on Page 29)

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. X NO. 3

Printed in U.S.A.

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Entered as 2nd Class Matter at the Post Office at Los Angeles, California

Subscriptions: Regular Ed. $2.50, Workshop Ed. $3.70

PLEASE NOTE: Allow at least three weeks' notice on changes of address and be sure to give the old address as well as the new one.

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462 North Robertson Boulevard
Los Angeles 48, California

Editions: Regular, Workshop

AS I SEE IT . . . *by Bob Osgood*

AGAIN it's odd-and-ends time with an assortment of items for the column this month.

● First of all, thanks to all you folks who wrote in concerning last month's As I See It. Evidently there's a growing interest in the President's cultural exchange program. Latest exciter has to do with this country's participation in the Brussels Fair (April 17 to Oct. 19). We understand famous dance and dramatic groups from all parts of the world will be represented. So far, nothing in the true American dance category from this country.

● Our own Chuck Jones was accorded quite a tribute last month when a one-man showing of his drawings was featured by one of the nation's top galleries at the Biltmore in Los Angeles. Admirers of Chuck's Square Dance humor and cartoon characters (including Bugs Bunny) were quite pleased with his display of serious sketches and drawings.

● Another rash of disconnected advertising has hit the radio and T.V. screens these past few months. When will beer brewers learn that their product and Square Dancing just simply do not go hand-in-hand.

● This may sound a bit ridiculous but it's meant in all seriousness. If your S. D. club or association is troubled with an excess of money in the treasury here's a thought to keep in mind. The various clubs in Europe are in the midst of a project to raise funds to import a "Stateside" caller and his wife for their big Roundup next Labor Day. The cost of over two thousand dollars for transportation and expenses has to be raised by the dancers themselves this year and they could undoubtedly use a helping hand from the S. D. friends. I know of quite a few clubs here in the U.S. who actually have quite sizeable treasuries and face the problem of putting their money to work for square dancing. This might be an answer to bless everyone. If you'd like to share in their progress, you can write directly to the president of the European Association of American Square Dance Clubs, Fred Weber, HQ, USAREUR, G-1 Division, APO 403, New York, New York. We'll keep you all informed.

Sincerely,

Bob Osgood

LADIES on the SQUARE

"Do-It-Yourself" SQUARE DANCE FASHIONS

By Irene Legg

(Notes from the Fashion Workshop at the 10th Ohio-West Va. Square Dance Festival, Akron. O.)

FASHIONS and clothes have been one of the most important factors in a woman's life for centuries and ladies of the Square Dance World are no different. There is a great deal of satisfaction in wearing something you have made for yourself. For those of you who can sew some of your own clothes, I have listed some simple rules that will likely help you get more fun out of square dancing, since dressing properly is part of the fun.

Seek to Look Your Best and You'll Surely Dance Your Best

Choose your square dance dress as carefully as you would your best Sunday togs. If you look nice in simple clothes, remember they are as attractive and appropriate as a be-ruffled or decorated dress. On the other hand, if you can wear ruffles and frills, by all means do so. Remember that about mid-calf is a good length for all of your dresses and a little too long is better than too short. There are still women who feel they cannot wear full skirts because they are too fat and this is nonsense. You can look as well in a full skirt as in a plain one, taking care to keep the dress simple and to wear petticoats wisely.

Never Exceed Your Budget

Make the most out of what you have. First decide how much money you can afford to spend, then start out determined to look fashionable. If you decide to try your hand at making a dress, and I hope you will, why not start with a moderately priced material — about 59c a yard, or less? I have found that these will hold their color and freshness as long as the more expensive materials. Don't attempt to invest too much in your first dress. Keep it simple and easy and you should have a dress for less than $5.00.

Choose a pattern with a nicely fitting bodice and one that can be changed easily by adding ruffles or trimming, because you may want to use the pattern for more than one dress. *Always* choose your pattern before you buy your material, and get the same size as you would for ready-to-wear clothes. I recommend Simplicity and McCall's patterns because they have cutting alterations and sewing instructions printed clearly on each piece of pattern. It is very simple to draft a pattern by changing the type of skirt, the sleeves, and adding trimmings.

Make Sure You are Well-Covered

Altho' our dancing is full of twirls, let's don't make a leg show of it. Many women don't realize how much of their anatomy is showing when they swing, and how much dignity it takes away from their dancing. There are two ways to "cover up" — straight slips and pantaloons. I prefer pantaloons of some type —



either ruffled ones or toreador pants. A pajama pattern can be used by simply cutting the legs knee length and adding a few ruffles. Toreador patterns can be found in McCall's pattern book in several styles. Incidentally, this is one of the latest styles in square dance clothes, especially with squaw dresses.

Editor's Note: We will present some more of Irene's very helpful ideas in a future issue of Sets in Order. Do YOU have some "Do-It-Yourself" ideas on square dance sewing to share? Send them along, with illustrations, if possible.

"FIVE" FOR HAWAII'S JEANS & JANES





The five anniversary candles get a huff and a puff from outgoing president Audrey Chang and incoming president Richard Young, of Hawaii's Jeans and Janes.

By Richard Young, Honolulu, Hawaii

THE JEANS AND JANES of Honolulu added another gala event to the Hawaiian square dance scene recently with their club's fifth anniversary and installation dinner, held at the Reef Hotel, one of the better tourist accommodations. In these Isles of the aloha shirts, club members turning out in full square dance attire contrasted sharply with the hotel guests in the lobby. This was a more than usual occasion, marking the first time the club celebrated such an event with such pomp.

After enjoying a delicious fried chicken dinner, outgoing president Audrey Chang gave a brief history of the club. She was one of its charter members. Immediately following was the installation of new officers done Hawaiian style, namely the placing of flower leis around one's shoulder and garnishing with a big kiss.

Newly installed president Richard Young then gave his inaugural address which stressed the spread of square dancing in Hawaii and the advisability of getting more local people interested in this grand American tradition. High-light of the dinner was the cutting of the anniversary cake for dessert by the outgoing and the incoming presidents. This was preceded, of course, by a little lung power on the five lighted candles surrounding the cake.

Distinguished guests present were Mr. and Mrs. Robert West. Mrs. West is the director of the Adult Activities Department of the Y.W.C.A. of which the club is a part. First president of the club, John Pretruskiewicz, was welcomed back and given a big hand. He is currently studying at the University of Hawaii. Fourth president Laura Lum served as Mistress of Ceremonies.

The remainder of the evening was devoted to square dancing commencing with the grand march; with Hon Wa Wat, club resident caller, doing about half of the calls and guest callers Jack and Betty Del Rosario from the Windward Whirlers alternating the rest of the time. Since the banquet room was next to the hotel lobby many guests and tourists attracted by the shindig crowded outside to watch. The evening was topped off with everybody doing a dance to the song, "Good Night, Ladies."

It's a happy dancing evening for the Jeans and Janes and their guests.



Photos by Wayne Machida

RAGTIME GAL

By Joe Lewis, Dallas, Texas

Record: J BAR L #113 with calls by Joe Lewis J Bar L #118 instrumental

OPENER

Hello My Baby, Hello Corner Lady
Swing with your Ragtime Gal
Promenade — You won't get far
Gents back out, the ladies star
Partner, Do Pas O

Patter four beats, etc.: Chicken in the bread pan peckin' out dough

Turn your partner left hand round
Promenade home and tell I'm your —
Own — — — I want nobody but you.

FIGURE

Head couples pass-through, round one thru the side two
"Turn — Her Under" face out circle round, half-way then

"Turn Her Under" sometimes called Frontier Twirl or California Twirl. Gent and the lady by his right side join hands, his right her left. Raise joined hands and the lady turns left and goes forward under the arch. The gent turns right, goes forward around the lady so that they are both facing in reverse direction hands still joined as a couple.

Dive through then right and left through
Swing the girl that's facing you
Corner left allemande, strut by your honey lamb
Swing with your right hand girl
Promenade home tell me I'm the one you
Want — — — I'm gonna die if you don't.

FILL IN

Same as "opener" except substitute the following for the first two lines.

Inside, Gents promenade and when you see your pretty maid
Swing with that "Ragtime Gal"

ENDING

For the last two lines in the figure use —

Promenade Home and tell me, tell me, — hello my
Honey, hello my baby, hello my
Ragtime Gal — — —

NOTES: Each line consumes eight beats of music. The lead instrument plays straight melody on the first two choruses only.

INTERNATIONAL PUBLICITY FOR SQUARE DANCING

The Christian Science Monitor, outstanding international daily newspaper, plans a special coverage of Square Dancing in an issue the latter part of March. The prestige this valuable publication has gained will mark this as a considerable "break" for the Square Dancing hobby.

Leaders in the field of Square Dancing will lend background material to the feature and interest in the coverage promises to be great.

It is possible for Square Dance groups to obtain bulk shipments of this valuable issue by writing directly to the Circulation Manager, Christian Science Monitor, One Norway Street, Boston 15, Massachusetts. Ask for the Special Square Dance Issue. A very nominal charge of $7.00 per hundred copies, or seven cents each in quantities of 20 copies or more is required with your request.

NATIONAL CONVENTION . . . Vital Statistics

YEP, KENTUCKY'S the State in '58 and Kentuckians and Indianians are bustling these days to prepare for the hordes of square dance invaders they expect on June 19-21 for the "7th National."

To make it easier for you and you and you to register, we print herewith the Dance Registration Form. Note that you save money by pre-registration. It's $1.00 per person per day until you get to the gate and then they tap you $1.25 per person per day. You can see it is to your advantage to Register Early!



ADVANCE REGISTRATION APPLICATION

7th NATIONAL SQUARE DANCE CONVENTION

Kentucky Exposition Center, Louisville, Ky.

JUNE-19-20-21

Name_____ **and** _____ _____
His First **Her First** **Their Last**

Street Address _____

City _____ **State** _____

No. Children Coming_____ *(Children, 11 and under, no registration fee)* **Ages** _____

No. of Registrations per day: Thursday_____ Friday_____ Saturday_____

Registrations for_____ Adults at $1.00 per day each - - - $_____

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NOTICE: IMPORTANT, READ CAREFULLY: Convention delegates are asked to send advance registrations, $1.00 per day ($1.25 at the convention) with requests for housing reservations. Register early for best accommodations. Due to time requirements, no advance registrations will be accepted by mail postmarked after May 15, 1958.

I am a Square Dance:	**CALLER** ☐ He ☐ She	**TEACHER** ☐ He ☐ She	**LEADER** ☐ He ☐ She	**DANCER ONLY** ☐ He ☐ She

I am a Couple Dance: **INSTRUCTOR** ☐ **LEADER** ☐ **DANCER ONLY** ☐

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Departure (date)_____ Hour_____ A.M._____ P.M._____

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Henry Clay	$ 5.50 - $ 8.00	$ 7.00 - $ 9.00	$ 7.00 - $ 9.00
Hotel Marquette Terrace	$ 4.50 - $ 6.00	$ 6.00 - $ 9.00	$10.50 - $15.00
Kentucky Hotel	$ 5.00 - $11.00	$ 8.00 - $15.00	$ 9.00 - $15.00
Sheraton-Seelbach	$ 7.00 - $13.00	$ 9.50 - $13.00	$12.00 - $16.00
Watterson Hotel	$ 6.00 - $13.00	$ 8.00 - $14.00	$ 8.00 - $14.00

Motel accommodations are available for $5.00 up.



Rae and Ruth Hope

The Broadmoor Promenaders

By Ruth Hope, Aurora, Colo.

THE Broadmoor Promenaders at Colorado Springs, Colorado, is a "different" kind of square dance club. There are 12 squares of dancers who dance every Monday night in the ballroom of the famous Broadmoor Hotel. There are no dues. Membership is by invitation and is made up of business and professional men and women of the Pikes Peak region who dance for their own pleasure as well as the entertainment of the hotel guests. The hotel sponsors the dance as a part of this entertainment.

The club was organized more than 20 years ago and is still going strong. There have been several callers during that time, but for the past five years Rae Hope has been calling for the group. Because so many people are looking on and from this group may come future square dancers, Rae always chooses rounds and squares that have interesting and pretty patterns. Once during the evening there is a "guest participation" dance when spectators from the sidelines are drawn into the dancing with much help from the experienced dancers.

The Broadmoor Promenaders dance to the live music of "Cactus" Tait and his Orchestra, who have played hoedown for more than 25 years, have done a lot of recording and have composed several very danceable tunes.

In such a setting and before so many assorted groups of hotel guests, the Broadmoor Promenaders are doing their bit to spread the gospel of square dancing fun.

Hotel guests watch as the Broadmoor Promenaders swing into action *Photo by G. W. Murray*



THE PARIS PEP BOY — JOE O'LEARY



By Lt. Col. J. F. Schnabel,
SHAPE Headquarters, Paris, France

TAKE a natural love of calling, add to this a rich baritone singing voice, an infallible sense of rhythm and a genuine 'feel' for Square Dancing, and you have Joe O'Leary, personable and popular caller for the Paris Squares who has been spreading the Square Dance gospel throughout La Belle France since 1955. Currently at the helm of an up-and-coming lively aggregation of 15 squares of mixed American-European devotees, Joe is renowned throughout Europe for his genial mike manners, his spontaneous patter and his hearty approach to life in general, on and off the dance floor.

Joe's easy handling of difficult situations and his ability to match the pace to the crowd are not accidental. He first took up calling in 1952 in Arlington, Virginia. It seems a church group was looking for a caller and Joe, little dreaming what was involved, volunteered. Before the memorable evening was over it was, in Joe's own words, "perfectly clear that the dancers knew more than the caller." With his sporting blood now aroused, Joe enrolled in a Callers' course at a Maryland recreation center, under the direction of "Gus" Gustafson. With the fundamentals under his belt, Joe teamed up in Arlington, Va., with "Pat" Paterick whom Joe credits with getting him started on club calling.

A regular featured caller at the Jamborees held each quarter by the European Association of American Square Dance Clubs in Germany, Joe was elected last September to the post of President of the European Square Dance Leaders, comprising 50 fine callers.

While he handles patter calls with the true professional touch, Joe's favorite calls are the singing variety, a preference shared by his dancers. It's a real treat to hear Joe rear back and light into such old favorites as, "Suzie" or, "Sheik of Araby."

Assigned as an Intelligence officer at SHAPE, top international military headquarters in Europe, Joe decided soon after arrival that Square Dancing was just the ticket for the international scene. He has instructed and brought into the Paris Squares dancers from 14 nations and these folks have proved fully as enthusiastic and light-footed as any of their American Square-Mates.

With his charming and vivacious brunette wife, Rosemary, and their three children, Joe lives in picturesque and historic perfectly round old watch-tower in the Chevreuse Valley about 20 miles from Paris.



STYLE SERIES:

CHASE THE RABBIT



WITH ALL of the Square-throughs, Dixie Chains and Cross Trails we sometimes over-look the pattern dances that play such an important part in a well-rounded Square Dance program.

One of the original forms of Chase the Rabbit was executed by having the active man chase his partner, single file to the right (CCW) around the outside of the square. Half way through the pattern the dancers would reverse and the girl would chase her man (CW) back home.



Another early form of Chase the Rabbit was as a single visiting figure. Couple number one, as the active couple, would go out to the right and do the pattern with number two. Completing it, they'd progress to number three, then four, then home. The call for Chase the Rabbit would go something like this:

First couple balance — First couple swing
Lead right out to the right of the ring
Now, chase that rabbit, chase that squirrel
Chase that pretty girl 'round the world.

With the lady in the lead and her partner following she would cut between the standing couple, turn to the left and go around the lady.

Chase the 'possum, chase the 'coon
Chase that big boy 'round the moon.

Reaching the center of the square, the lady would make an individual CW loop, thus allowing her partner to take the lead so that she could follow him through the same couple and CW around the inactive man until the working couple is once again in the center of the square. After a do-si-do or some similar ending, the couple would travel on.



Today, with a tendency to keep everyone working all of the time, two couples are often active, thereby creating an interest for a pair of rabbits and squirrels.







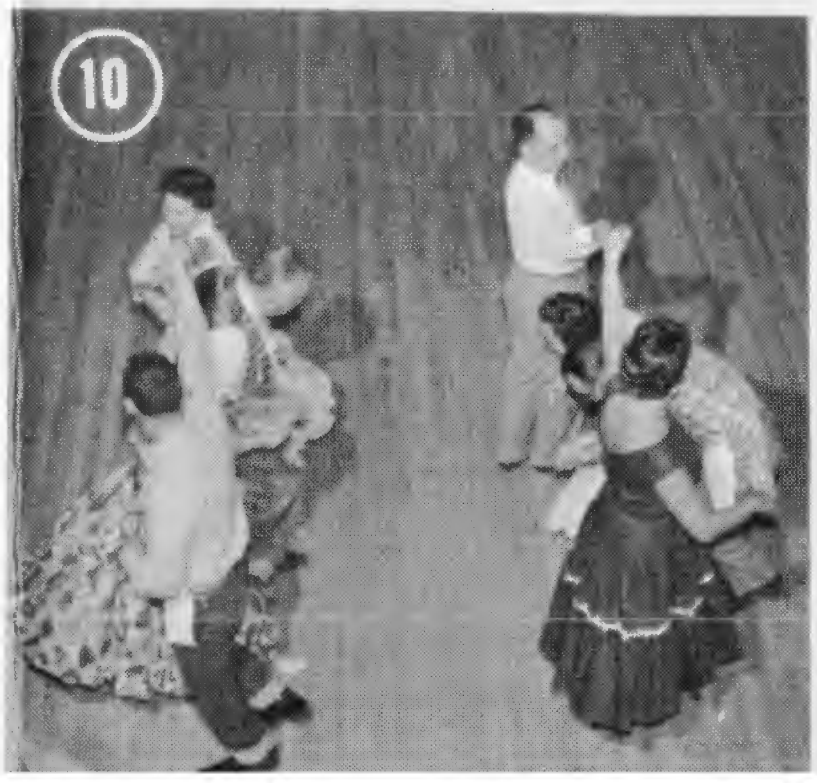
● Couples one and three (fig. 1) go out to the right (2) and with their ladies in the lead and men following, they cut single file through the inactive couple and turn to the left, going around the standing lady (3). Coming into the center, the two active ladies (4) loop around each other CW (5). Their men who had followed them around the standing lady, now take the lead, cutting between that same couple. Finishing the loop in the center, the







lady now follows her partner between the couple and to the right around the standing man (6). Finishing his "figure-eight" movement the man returns to face the same standing couple (7) followed by his partner (8). From this point the dancers circle half (9) then dive through the arch (10), pass through the other active couple in the center (11) and finally start the pattern with the other inactive couple (12).







The Caller and His Income Tax

Condensed from notes by Tom Rice, Certified Public Accountant, Los Angeles, Calif.

Used by permission of the Southern California Square Dance Callers' Assn.

ONLY TWO THINGS certain in this world — death and taxes, and taxes come more regularly and frequently.

Maintain accurate and complete records of all income and expense, and keep those records for 4 to 5 years or even more. When the Revenue agent knocks at your door, it's too late to do the things you should have done. Everyone earning $600 annually and under 65 must file a report and everyone over 65 must file if income is over $1200 annually.

The four major steps in filing a report are: (1) report all income, (2) list dependents, (3) make proper deductions, and (4) compute tax owed. To report income from calling fees, callers should use "long" form No. 1040 and compute net income (or loss) from calling activities on Schedule C. Any loss incurred from calling activities is carried forward to Page I of Form 1040 and will materially reduce your tax due on other income. Conversely, any profit from calling, as shown on Schedule C and carried forward to first page of form 1040 will increase tax due on regular income. I know of one caller who managed to (legally) show up to $2700 loss on calling activities, for tax purposes, thereby substantially reducing his tax on other income, and the loss was allowed after and audit by a Revenue agent.

If caller's income from other sources has not totalled $4200 in a given year, or if he has no other income, he should report "self-employment" tax up to $4200 annual income for Social Security benefits. A section of Schedule C provides for reporting this tax and callers are urged to make this report not only because of possible penalties but also because of building up important Social Security benefits.

Here is a list and explanation of the items of expense incurred by most callers that should be deductible from income as legitimate expense:

AUTO EXPENSE — estimate that portion of mileage used for calling activities and deduct. If you use mileage method of computing auto expense, such as 6c or 7c per mile, apply this to mileage actually travelled to do your calling. If you use actual auto expense (gas, maintenance, repairs, depreciation, etc.) estimate percentage of miles used for calling purposes and apply to this actual expense outlay. Auto expense to jamborees, callers' meetings, summer camps, etc., are deductible so long as the travel is for the purpose of furthering you in your calling career or to help produce calling income.

CLOTHING — square dance clothing is classed as "uniforms," or clothing that would not be ordinarily used for street or business or normal wear, and its cost and maintenance is deductible. Clothing repairs, cleaning and laundry are allowable. If your wife actually helps you in your work and therefore aids in producing an income, she may deduct cost and maintenance of her clothing. If she makes her dresses, you may deduct a fair and reasonable retail value of such a dress.

RENT — hall rent, if you pay such, is deductible. What is also important is that you may deduct a reasonable "rent" from the use of your home for an "office" from which to conduct your calling affairs. This can be done by charging off a fair flat price to cover use of space, utilities, telephone, heat, etc. Or — you may compute your household expenses and apply a percentage factor to the total, and deduct the resulting amount.

RECORDS — the cost of all records, tapes and/or transcriptions used in your work is deductible.

PUBLIC ADDRESS SYSTEM DEPRECIATION — allowable at the rate of from 20% to 33⅓% annually (depreciate in 3 to 5 years) depending on quality of set.

PUBLIC ADDRESS SYSTEM REPAIRS AND MAINTENANCE – expense of repairs and maintenance is allowable (tubes, etc.)

ADVERTISING AND PROMOTION – any advertising, circulars, posters, or other promotional expense you may incur to help your calling activities is fully allowable.

POSTAGE AND PRINTING–such as mailing postcards or letters, printing advertising material, letterheads, envelopes, mimeographing, etc., are deductible.

OFFICE SUPPLIES – such as typewriter ribbons, pencils, erasers, clips, etc., may be deducted if used in calling activities.

SALARIES–to musicians (if you hire them) assistants, office help, custodians, etc., are all deductible.

TRAVEL EXPENSES–to conventions, festivals, summer camps, etc., are all allowable items of expense if actually incurred to further your career or help produce income.

LEGAL AND ACCOUNTING SERVICES – deductible if in connection with your calling career.

DUES and SUBSCRIPTIONS – dues to callers or other dance associations and subscriptions to all dance magazines are allowable items of expense.

LIABILITY INSURANCE – is deductible but only to extent it applies to coverage of your calling activities.

COACHING OR TUITION FEES – if you take a special course connected with your calling or teaching activities, cost is allowable.

FOOD, DRINKS, "COURSE-END" DANCES – if you pay for food and/or refreshments at your dances or classes, the cost of same is deductible. If you throw free dances at the end of your classes, costs are allowable.

ENTERTAINMENT – is a delicate subject and often draws close examination. If you entertain clubs or class members or officers at your home or elsewhere, cost is allowable. If you pick up check of dancer at an after-dance snack session, you may deduct cost of your own food and that of your guest. If you pick up your own check only, your own food is probably not deductible. In general, expenses of feeding or entertaining people who pay money to attend your classes or dances, or for others where the object is to advance your career in calling, are deductible.

You may NOT deduct the value of your services when given free to a benefit dance or jamboree, unless you enter a like sum as income – in which case, one equalizes the other and nothing is gained.

The fees paid for child care (baby sitters) by callers come under the special rules governing such expenses and, in most cases, it is not worth while to try to deduct such expenses.

Deductions for business gifts are examined carefully in case of an audit but, generally speaking, the costs of the gifts in merchandise or cash given to dancers, club officers and custodians are deductible so long as the total is not large.

Almost everyone is liable to have a tax audit made during his lifetime and, if inadequate or inaccurate records are kept, the audit is almost certain to be a thorough one and almost always uncovers unreported fees paid in cash. Revenue agents are very keen and have ways of uncovering undeclared income. In case of doubt, the Internal Revenue Service can make an assessment or file a lein against you for taxes undeclared income *they* estimate what you have not reported, then it is up to you to prove that you *didn't* earn such income – something quite difficult to do sometimes.

By keeping accurate records and knowing what can be charged off as legal expense, it is probable that the average caller that works his calling as a "side-line" can show a loss for the purpose of tax return. Professional, or full-time callers should keep books and make returns in the same way any other professional man does – as doctors, attorneys, etc.

The use of a competent tax accountant is urged if your income and/or expenses are large enough and complex enough to warrant such help. To obtain the answers to minor questions, simply call the nearest office of Internal Revenue Service for explanation. In addition, you should carefully read the instructions that accompany your tax forms each year, and there are many books and pamphlets published on the subject of income tax, of course.



Chuck Jones' Note Book

DEAR BOB,

Well, like I said, here it is 1958 and you'll be glad to hear that plagiarism isn't dead.

Item: "No one goes to Hades with all his immense wealth." Theognis. 570-490 B.C.

("You can't take it with you.")

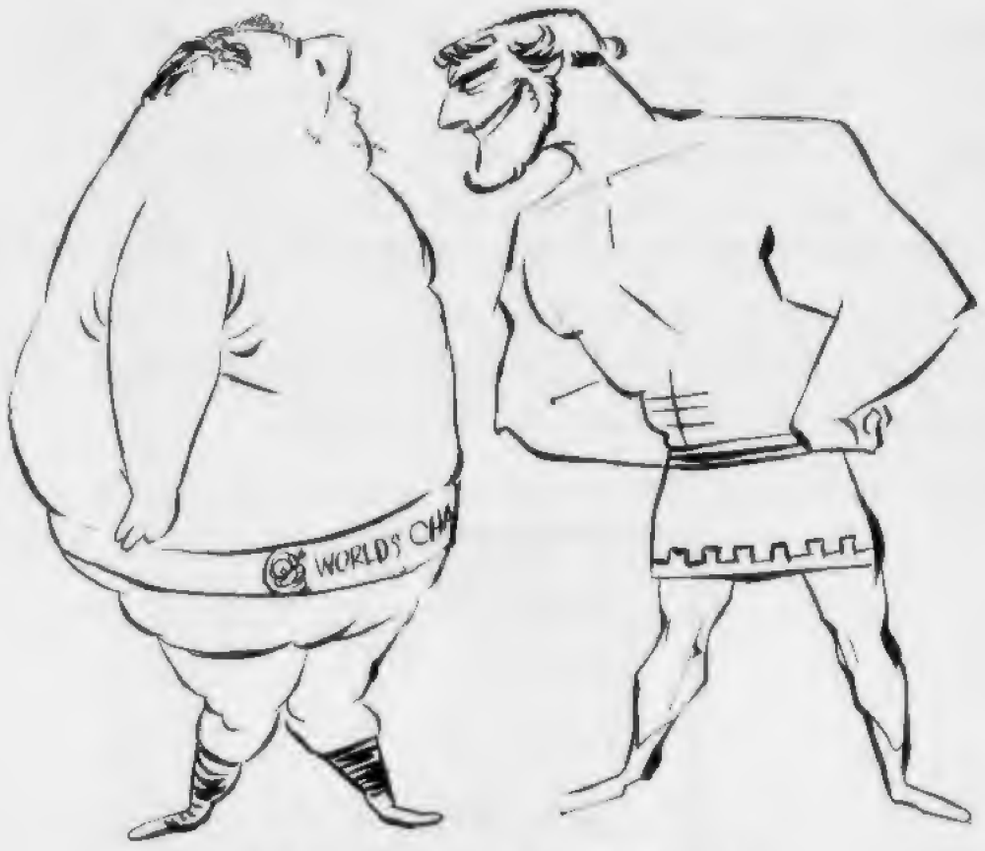
Item: "In fleeing the ashes he has fallen into the coals." Proverbs of Apostolius. 611-580 B.C.

("Out of the frying pan into the fire.")

I believe that literary burglary makes a happier hobby if we observe the ancient rule: "To steal from one person is plagiarism, to steal from many is research."

The subject of next week's lecture will be: SHOULD MEMBERS OF ALCOHOLICS ANONYMOUS GO STEADY?

I was browsing through the dictionary the other day seeing if I could find a plot for an animated cartoon when I ran across the word "Palaestra." It means "wrestling school" in Greek. It seems to indicate that Athenian wrestlers actually wanted to know how to wrestle and even studied for it, in striking contrast to modern professional wrestlers who go in more for eye-shadow, the Bernhardt school of tragic acting, and fat.



Modern vs. Ancient Wrestler

Before I could get out of the neighborhood, I found myself hooked by the sharp word "Palankeen," meaning a conveyance consisting of an enclosed litter. It sounds like that drive home from a square dance festival.

NATURAL HISTORY DEPT.: The Dakota Indians say that a friendly panther, charging up a slope, struck a stone with his claw and



Panther Discovering Fire

thereby invented fire. I have a feeling he invented the hot-foot at the same time. As long as we're on the subject you might as well know that the common match is simply a speed-up on the old business of rubbing sticks together to obtain fire. The adding of sulphur or potash and phosphorous simply made the stick (match) ignite at a lower temperature, and a single stroke usually became enough.

Cartoonists are strange men in many ways and they have a tendency to look at the world as through a cheap piece of window pane. That is, things have an odd way of looking distorted, including words and phrases. When the cartoonist hears a phrase he seldom analyzes it but rather savours it for shape and sound. The next time he uses it, it may emerge in a new and picturesque way. The following are a few of these garbled phrases as detected by different people around the studio. A couple of them, I regret to say, are mine. The word or

phrase intended is on the left, the word or phrase as spoken is on the right:

Income tax evasion.....Income tax invasion
Fly swatter.....Sly flotter
Coronary thrombosis.....Culinary thrombosis
Very white.....Jet white
Leaning tower of Pisa..Leaning tower of Pizza
Bubble gum.....Gubble bum
Japanese Peace Treaty..Japanese Treece Peety
Uninhibited Uninhabitated
Hero Worshippers.....Worship heroers
Wire-haired terrier.....Wireless terrier

I suppose that if the Japanese Treece Peety had been signed in the Tower of Pizza there would have been some little jet white, wireless terrier messing around among the Worship heroers until somebody had taken a sly flotter to him and driven him off into some uninhabitated doghouse.



**Wire Less Terrier —
Showing Where He Is Less**

If today is your birthday it may please you to know that it is a privilege that you share with eleven million other human beings, eighty-four thousand zebras and seven hundred and thirty-two blue whales. I hope this makes you feel less lonely.

The North Platte river flows east.

If you are ever out strolling in or around Myamandhlovu or Wankle in the great, grey, greasy Limpopo river region of South Africa be sure you don't confuse the Booslang with the common Mamba; especially if you're allergic to snake venom. The Mamba probably packs more of this dubious commodity than most of the snakes you've contacted lately. However, I have it on the authority of an amateur herptologist of my acquaintances (name of Sidewinder Turnip) that if you carry a paper bag of paw-paws at all times you'll be safe because, he says – "Mamba loves paw-paws."



Mamba's In The Cold, Cold Ground

Africa-type joke: Lady cannibal and her child-cannibal were walking across the veldt when a large passenger plane passed high in the air. Moppet-cannibal, pointing at plane, "Is it good to eat, Mommie?" – Mama-cannibal, indulgently, "It's like lobster, darling, you can only eat the insides."

More advice from MANNERS, CULTURE AND DRESS (1890). Bathing dress. The bathing dress should be of flannel. A soft grey tint is the neatest, as it does not soon fade and grow ugly from contact with salt water. It may be trimmed with bright worsted braid. The best style is a loose sacque or the yoke waist, both of them to be belted in and falling about midway between the knee and ankle. Full trousers gathered into a band at the ankle, an oilskin cap to protect the hair, (which becomes harsh in salt water) and stockings the color of the dress complete the costume."

Two maxims for March: Live within your income, even if you have to borrow to do it.

There is only one thing worse than paying a large income tax and that is paying a small one.

Chuck Jones



ROUTINE or "pattern" dances were not strange to Fern Davenport as she grew up with them in the area north of Everett, Washington, where her parents settled. Her father was a caller, too. Dave Davenport also started early, at the age of 12, doing the schottische, polka, etc. Thus the Davenports had a pretty fundamental background for their present work with rounds.

Fern and Dave met in 1930, pooled their dancing enthusiasm and were married in March, 1934. They were all ready for the current revival of square dance interest and in the summer of 1958 they began teaching square dancing in a hall that would barely hold eight squares. Many nights 11 squares would appear and have to take turns dancing.

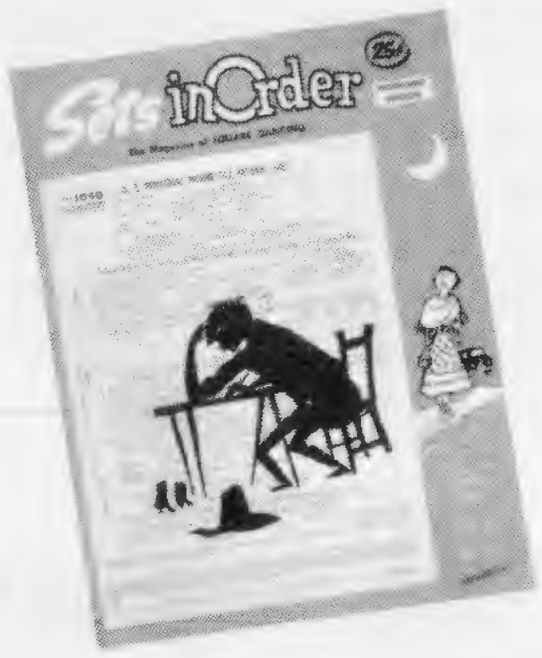
Such interest was most encouraging and led to Dave's serving for three years on the "Calling and Teaching Squares Technique" Committee for the Puget Sound Callers' & Teachers' Group. For the last two years he has worked with Round Dance Teaching Techniques. In this capacity he travels to as many dances and festivals as possible, studies the round dancers on the floor and tries to descern what might be causing any difficulty with certain figures. He takes his observations home and suggests corrective methods to his organization. Many of these have been discussed, adopted and passed along to others, a most gratifying experience for Fern and Dave.

The Davenports believe that in round dancing it is important to consider methods of handling the body for better balance and execution of round dance fundamentals; the hand positions for better posture, leading and progression of the dance; and proper foot control for better execution, balance and leading properties.



Dave and Fern Davenport,
Seattle, Washington

Dave says you really get to know your wife better when you have learned to dance well with her. You learn that your natural reactions to music are *not* the same, so you adjust and become a beautiful unit in action. This same adjustment, applied to family and community lives would, Dave feels, make anyone's attitude towards life happier and steadier.



ON THE COVER

Poor dad! March means one thing to him—just one month left before the old Income Tax comes due. That calls for extra night work when he'd much rather be out dancing. Oh well—once he gets it done it's out of the way for another year—unless, of course, he just happens to be an accountant—then he joins the hundreds of Square Dancers who follow the accounting profession, taking a leave of absence from his favorite hobby until after April 15th.

The SQUARE OF THE MONTH

CHIP HENDRICKSON, a tall and positive young man, has introduced many new and fresh ideas to square dancing in Long Island.

He went to his first square dance in 1949 when it was all "old time" dancing and the same singing calls were done over and over. Chip thought, "I can do this," so he made his first public appearance as a guest caller in 1951. The following year he called for his first organized club — with mostly eastern singing calls programmed.

In the next year, 1953, Chip broke with the Long Island tradition, introducing more modern patter and singing calls. This same year he and Elaine, whom he had met in 1950, started their own series of dances which later became a full-fledged club. In 1954, they broke still another tradition by playing and teaching round dances instead of folk dances between sets.

Chip and Elaine began going farther afield by attending out-of-town institutes and in December, 1954, their club had the first Western traveling caller seen in those parts for many years — Terry Golden. In January, 1955, came the really important occasion, for Chip and Elaine became Mr. and Mrs. Hendrickson.

Two more clubs were added to Chip's list and in May, 1955, he called his first out-of-town club date in Connecticut. Today he travels up and down the East Coast calling dances.

Chip has taught beginners to advanced square dance classes, a round dance class and a formal callers' class, as well as coaching his friends on the side. Once a year the Hendricksons run an all-day workshop including dinner and an evening party dance. Dancers travel from Connecticut and New Jersey on a Sunday for these affairs, for which Chip shares the program with some national leader.

Chip is 25 years old; Elaine is 22. He is employed daytimes for the Airborne Instruments Lab as a Technical Illustrator. They have no children, quoting Chip — "yet."



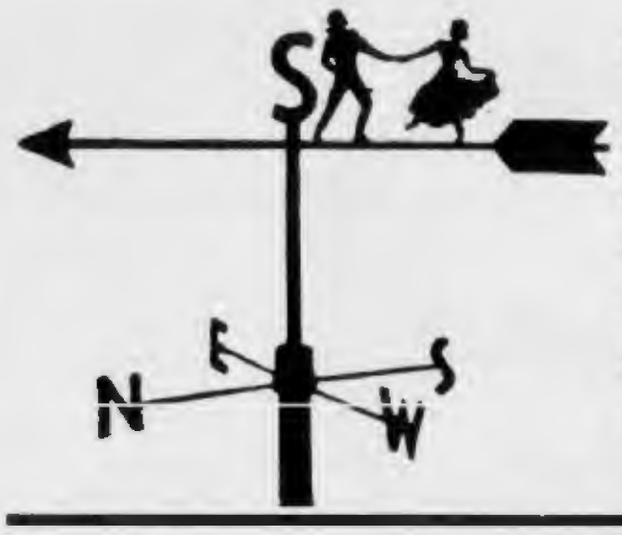
Chip Hendrickson, Oceanside, N.Y.

Photo by Ralph Rossano

HEADLINES

By Chip Hendrickson, Oceanside, New York

First and third bow and swing
Same two couples go forward and back
Go up to the middle and back with you
Right and left thru like you always do
With a full turn around and you face on out
Side two couples pass thru
Heads right and left thru with a full turn and face out with their backs to center of set.
Around just one, face those two
Circle four like you ought to do
Circle to the left, don't go too far
Other way back, a left hand star
Star by the left go once around
And the two SIDE Gents lead 'em off
Form two lines along the HEADS
Forward eight and back in step
As side gents come around to outside of set, they break from star and lead others to a line of four along the head positions.
Pass thru go across the floor
The way you are just circle four
Once around and a little bit more
And the two HEAD gents lead this time
Along the HEADS form two lines
Forward eight and back with you
Forward again and pass thru
With the girl on the right do a left allemande
While facing out from pass thru, allemande left with lady to gent's right.
Come to the right, right and left grand, etc.
Repeat once for heads to get original partner back.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

New Mexico

Eleven square dance clubs in Albuquerque joined hands in a party to inaugurate the new dancing year at one of the Junior High Schools. There were almost 40 squares and after dancing from 9 to 12 the gang helped themselves to goodies from tables heaped with turkey, ham, potato salad and all the trimmings. This was a "first" for Albuquerque – but definitely not the last!

Callers who appeared at the First Annual Sage and Sun Jamboree on January 25 at the Albuquerque Civic Auditorium were: Bob Johnston, Phoenix, Ariz.; Harold Newsom, El Paso, Texas; Dan Jamierson, Farmington, N.M.; and Selmer Hovland, Wagon Mound, N.M.

Oregon

Bill and Irene Cyphert have been most active with beginners' classes in Springfield. They have also inspired junkets to Albany and Cottage Grove. When the Cypherts go out of town to call a club date, they take their own contingent of dancers to join with their hosts. "Coffee hour" after these dances is a tradition.

Texas

New officers for District No. 1 of the Texas Square Dance Association are: President, Morris McCall; Veeps, Jack Barbee and Otis Getts; Secretary, Beth Zipperick (she was re-elected); Treas., J. W. Roy. Arna May Moss continues to edit the newsletter which comes out once each month with "News and Views" of the District.

The Beaumont Area Square Dance Council also has new officers in the persons of: President, Charles Calvin; Veep, Ike Pillsbury; Secretary, Bob Dyer; and Treas., Ben Avant.

Promenade-All Club of San Antonio has been sponsoring a round dance class, with 26 couples in attendance regularly. The class recently surprised member Fay Baumgarten with a birthday party. Instructor is Jess Gates, who is also caller for the parent club. A busy man.

South Dakota

Square dancing has grown to be really popular entertainment in South Dakota, what with a very successful State Festival having been held in Yankton last fall and many activities programmed for the winter season. Several new classes have been formed and Festivals were planned for Aberdeen in February and Huron in May.

Ohio

Joe and Ginger Hritz have compiled a Northeast Ohio Square, Round, Old Time and Folk Dance Directory which they will mail free to anyone requesting a copy. Address the (silent H) Hritzes at 3010 Victor St., Cleveland 27.

Happy Valley Fun Farm, owned jointly by the Bob Steffees and Willard Leggs, was the scene of a surprise party for caller Bob Steffee shortly after its opening last fall. Many guests brought many gifts, among them a Juniper bush which was planted with much ceremony and expression of good luck to the new enterprise. The Farm is near Massillon.

More than 300 registrations were expected for the 4th Annual Johnny Appleseed Square and Folk Dance Festival at Mansfield on February 15-16, according to co-chairmen James Steel and Mrs. Vivian Swain, Adult Directors of the local "Y's." Al Schwinabart was scheduled to call for the square dancing.

Enthusiasm is the password for the Merry Mixers of Luckey and Woodville. Officers of this new group are Harold Bockbrader, Earl Jansen, Virginia Andrews and Marilyn Layman. The caller is Bob Becker.

The Akron Area Square & Round Dance Council again sponsored caller Virginia Johnson from California at Elizabeth Park on January 11. Virginia was born in Akron and makes the trek back home during the winter season when fog and dampness interfere with her painting contractor husband's work in the San Francisco area.

North Dakota

The North Dakota Callers' Association held their quarterly meeting in Fargo on January 12. Unusually fine weather brought a turn-out of 23 callers who came bearing new and progressive ideas to promote square dancing in the area. Bill Thompson of Mandan will choose a Round of the Month; and Danny Downs, Grandin and Ray Wallner, Turtle Lake, will choose Squares of the Month. Among other activities of this association is the publication of its excellent monthly paper, Prairie Squares.

Don Ferrie, 1820 4th Ave., Grand Forks, reports that square dancing is taking a real upward turn in North Dakota. Visitors will be royally welcomed, so drop in on the folks.

Michigan

Member clubs of the Battle Creek Area Square Dance Association are: Bells and Beaux, Callers Club, Circle Eighters, Dudes & Dolls, Flirts & Skirts, Promenaders, Quadrille, Roundaliers and Wagon Wheels. Thursdays, Fridays and Saturdays seem to be popular dance nights in Battle Creek and various special events are constantly planned to keep the interest high.

Canadian and American square dancers blend in the activity as Sault Ste. Marie, known as "the Soo." Border-crossing for square dancing is a common practice. Couple dancing is gaining a good foot-hold in the Soo, thanks largely to the efforts of Bea and Norm Beutel, who moved there from Saginaw a year ago.

Several hundred square dancers were viewed in action on the spacious I.M.A. Auditorium floor in Flint on January 5th. The square dancers helped touch off G.M.'s 50th anniversary and were part of the Wide Wide World Telecast on that date. Harold Bacon, Flint's Pappy of Square Dancing, did the calling to the hoedown of Frank Scigliano's orchestra. Credit should be given the Council of Flint Area Square Dance Clubs and the local callers for rounding up so many dancers on such short notice.

Two new clubs starting in the last year in Clare County have been the Clare Hayseeds with Donald Davis as Prez; and the Harrison Squares, Prez, Bob Pifers. Phyllis Pearson is caller for these two enthusiastic groups and visitors are welcome.

California

Western Square Dance Association held its Pre-Spring Jamboree on February 16 at Sunny Hills in Fullerton. Twenty callers were scheduled to appear, with Willis Brown, Ronnie Cupp, Lank Thompson and Bill Hansen as M.C.'s. Jack Glenn M.C.'d the round dance portion of the dancing day which went from 2 to 10 P.M. Music was by Raby's Rhymaires and Rusty's Riders.

Popular caller Slim Brough turns out a class of callers each season in the Hollywood area after a 12-weeks' course combining theory and practice. At the end of the course, the fledgling mike-men are graduated at a party at Poinsettia Playground. This year's party was on January 13 and – well, if you're a tired, jaded square dancer, you shoulda been there. Each of the graduates seemed to have his own rooting section but they rooted for everybody else as well. Slim and his pretty Pat were gifted by the class with a beautiful barometer.

January 8 saw a new venture launched in Pasadena when an open dance was presented as part of a new series at the Moonlight Rollerway. This is an enormous hall and 25 squares were present for the inaugural dance called by Herb Lesher. Acoustics are fine and the line-up of callers includes Bub Ables, Vera Baerg and Ray Orme, so the dance will doubtless fill a need for a good, mid-week open dance in these environs. John Fogg is sparkplug.

Satins & Spurs of Van Nuys held their Annual Valentine's Dance on February 15 at their new hall, Sherman Oaks Playground in Van Nuys. Callers were Peggy Rentz and the club's regular caller, Bill Elliott.

Herb Perry graduated his square dance class on January 20 in Lancaster. Music by Bertha, Bunky and Ray and 19 squares were present. Guest callers were Carter Humphrey, Joe Jensen and Peggy Rentz. A new class started on January 27. On 2nd and 4th Saturdays, Perry and Humphrey call a "low level fun dance" at Quartz Hill, the second Saturday featuring a workshop of sorts along the regular dancing.

Hy Tones of San Fernando held their first anniversary recently with 26 squares dancing to the club's entire staff of callers: "Brownie" Brown, Geo. Elliott, Frankie Frankeberger and "Jonesy." Jonesy also acted as M.C. and music was by Barbour and Carter.

LOVE ME

By Sam and Betty Evans, Pottstown, Penn.

Record: Love Me A Little Bit — Mercury #71072 — Eddy Howard
Position: Semi-Closed, facing LOD.
Footwork: Opposite with M starting on L. Directions for M.
Measures

Introduction: Wait 3 notes, then

1-4 **Two-Step Bal Fwd , Two-Step Bal Back; Twirl, 2, 3, Touch; Two-Step Bal Fwd , Two-Step Bal Back; Reverse Twirl, 2, 3, Touch;**
In semi-closed pos. starting M's L, do a two-step bal. fwd. (LRL), a two-step bal. back (RLR); starting M's L do a 3 step grapevine and touch (LRL tch R) along LOD as W twirls R-face (RLR tch L) under leading hands (M's L, W's R); end in OPEN POS. facing RLOD with M's L, W's R hands still joined and repeat Meas. 1-2; Starting M's R do a two-step bal. fwd., Two-Step bal. back, grapevine and touch (RLR tch L) along RLOD as W does a L-face twirl (LRL tch R) ending in SEMI-CLOSED POS. facing LOD;

Dance (Do entire dance 3 times)

1-4 **Two-Step, Two-Step; Step, Brush, Step, Brush; Side, Behind, Side, Touch; Reverse Twirl, 2, 3, Touch;**
Starting M's L, do two two-steps (LRL) (RLR) in LOD; step on L, brush R, step on R, brush L; with leading hands joined (M's L, W's R) do a 3 step grapevine and touch (LRL tch R) along LOD; M repeats grapevine and touch (RLR tch L) along RLOD as W does a L-face twirl (LRL tch R) ending in SEMI-CLOSED POS. facing LOD;

5-8 Repeat Meas. 1-4, ending in OPEN POS. facing LOD, M's R, W's L hands joined;

9-10 **Two-Step Bal Away, Two-Step Bal Together; Two-Step Bal Away, Cross Over, 2;**
Starting M's L, do a two-step bal. away (LRL) swinging joined hands fwd., two-step bal. together (RLR) swinging joined hands back; two-step bal. away (LRL) swinging joined hands fwd. again, change places pivoting full R-face turn RL (W pivots L-face across in front of M);

11-12 **Two-Step Bal Away, Two-Step Bal Together; Two-Step Bal Away; Cross Back, 2;**
Repeat Meas. 9-10 with W on M's L still facing LOD, with opposite hands and footwork; end FACING POS., M's back to COH, both hands joined;

13-14 **Two-Step Bal LOD, Two-Step Bal, RLOD; Roll Away, 2, 3, Touch;**
Starting on M's L do a two-step bal. (LRL) to side along LOD, two-step bal. (RLR) to side along RLOD; partners do a full turn roll away (M to L, W to R) from each other (LRL tch R);

15-16 **Two-Step Bal RLOD, Two-Step Bal LOD; Roll Away, 2, 3, Touch;**
Repeat Meas. 13-14 with opp. footwork and direction ending in SEMI-CLOSED POS., and repeat dance from beginning.

Ending:

1-2 **Two-Step, Two-Step; Twirl, 2, 3, 4;**
In SEMI-CLOSED POS. facing LOD, starting M's L, do two two-steps (LRL RLR); M walks 4 steps (LRLR) as W twirls (RLRL);

3-4 Repeat Meas. 1-2;

5-6 Repeat Meas. 1, then M walks (LR) as W twirls (RL), bow to partner.

THE WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

MARCH 1958

MAN-HANDLED

By Bill Castner, Concord, Calif.

Join hands and circle left
Whirlaway with a half sashay
All four ladies chain across
Turn 'em around and chain 'em back
Head two couples half square thru
Right and left thru with the outside two
Dive thru, pass thru, box the gnat
with the outside two
Grand right and left, that's what you do.

BENDER BLUNDER

By Fred Applegate, Lemon Grove, Calif.

Two and four, do a right and left through
First and third, it's up to you
Go down the center, cross trail through
Around one to a line of four
Forward eight and pass through
Bend the line, go two by two
Ladies roll away, half sashay
Centers arch, ends turn out
Both turn right, single file
Dixie chain down the center aisle
Ladies go left, gents go right
Around one to a line of four
Forward eight and pass through
Bend the line as you always do
Ladies roll away, half sashay
Centers arch, ends turn out
Both turn right, single file
Dixie chain down the center aisle
Ladies go left, gents go right
Around one to the middle with you
Box the gnat with the opposite two
Pull her by, left allemande
Partner right, go right and left grand.

HASHIN' UP THE PASS THRU

By Ange Dalessio, Cleveland, Ohio

First and third bow and swing
Around and around with the pretty little thing
Go up to the center and back to the ring
Then pass thru, gent turn back
Follow that girl right around one
Into the center chain the girls and turn 'em boys
Then pass thru, gent turn back
Follow that girl right around one
Into the center chain the girls and turn 'em boys
***Then cross trail and allemande left, etc.**
from * the following can be used
Then pass thru, separate go around one
Into the middle, pass thru, allemande left, etc.
Or
Then cross trail, go around one
Into the middle, box the gnat
Then pull 'em back, left allemande, etc.

SPUTNICK

By W. W. Phillippe, Columbia, Missouri

First and third half sashay
Go forward up and back that way
Forward again, Box the Gnat
Face the sides, a right and left thru
Duck right back but not too far
It's four hands up a right hand star
The girls roll out, come back in
Behind old pop and star again
Turn that star in the middle of the land
Then allemande left and hold your hat
The heads star right and the sides stand pat
Turn that star in the middle of the town
It's a full turn around from where you are
Then allemande left and hold your hat
The sides star right and the heads stand pat
Turn that star in the middle of the land
It's the same little girl and the same little man
Allemande left and a right and left grand.
Note: Can be called without any pause.

PROM BREAK

By Bill Copeland, Birmingham, Alabama

One and three you wheel around and pass thru
All eight just turn alone and box the gnat
Right and left thru the other way back
Pass thru the same old two
On to the next a right and left thru
Turn your girl and cross trail back
Allemande left that corner, Jack
Grand right and left, go 'round the track.

SUPER HIWAY

By Mel Rich, University City, Missouri

First couple swing and when you're thru
Two and four do a right and left thru
Number one you split the ring
Stand four in line and hear me sing
It's forward up and back you slide
Then down the middle four lanes wide
Divide in the middle, whirl around one
And stand behind the sides for fun
Here you see the four lane hiway break into the familiar clover leaf.
Forward eight and back with you
Center four square thru
It's right, left, right you do
Pull her by left, she won't mind
Around one and stand behind
It's forward up and back you eight
Now double pass thru and separate
From partner
And two go left and two go right and circle eight
And step it light
Go in and out like a rubber band
Four gents star across the land
Opposite gal left allemande, etc.

BEND THE LINE AND HALF SASHAY

By Jack Livingston, Indianapolis, Indiana

One and three swing and sway
Then promenade outside the way
Go all the way round like you did before
One face two and three face four
Go forward eight and back that way
Bend the line — then half sashay
Box the gnat across the land
Cross trail back to a left allemande.

WARATAH SQUARE DANCE

By Max Kidd, New South Wales, Australia

OPENER, MIDDLE BREAK AND CLOSER
Now you all join hands and circle left
And you make that great big ring
Let's circle down to Hyde Park*
To square dance in the spring
Now allemande left and allemande thar
It's a right and left and star
You back up boys in a right hand star
Bunch up like a Waratah**
Now shoot that star with a full turn around
Docey round that corner girl
Then step right up and swing her boy
'Cause she's your own sweet pearl
You promenade around the ring
Yes, promenade your gal
When you get back home you swing her around
At the Waratah Festival
FIGURE
Now the head two couples promenade
Go half way round the town
The side two couples right and left thru
And turn your gal around
The four gents star three quarters
Turn that gal with a left elbow
New partner
And the ladies star in the middle of the ring
Three quarters around you go
Now you allemande left on the corner
Partner right and box the gnat
The ladies go right and the gents go left
Gents go clockwise
Around the outside track
Now pass right by your partner
And when you meet again
You swing that pretty little girl around
You swing them around there, men
Now sashay round the corner
And weave the ring you know
When you meet your partner half way round
Well, let's all promeno
You promenade around the ring
You've got a brand new gal
Square dancing's fun when the day is done
At the Waratah Festival.

Repeat figure for head two couples, repeat opener for middle break, repeat figure for side two couples, repeat figure for side two couples, repeat opener for ending.

*Hyde Park is the large park in the center of Sydney where square dancing is held.

**The Waratah is the native and official flower of New South Wales. It is brilliant red with many flowers on one bush.

THE DEEP SIX

By Dan and Madeline Allen, Larkspur, Calif.

First couple bow and swing
Promenade half way round the ring
Behind the third old couple stand
Sides go forward and back with you
Forward again, go Square Thru
Left to your partner, pull her by
Those who can, do a right and left thru
Same couples pass thru
Those who can, do a right and left thru
The other four California Twirl
Forward six and back with you
Forward again, split those two
Gents go left, ladies go right
Circle up eight with all your might
Those who can, do a right and left thru
The other four your opposites swing
Face the heads, left allemande
Walk right into a right and left grand.

BREAK

By Fred Douglas, Aurora, Ill.

First and third ½ square through
Face the sides right and left through
Dive in to the middle of the pen
Box the gnat with the little red hen
Face in the middle right and left through
Turn her twice at the end of the lane
Down the middle with a Dixie chain
The lady go left, the gent go right
Left Allemande . . .

DIXIE

By Don Heath, Plymouth, Mass.

Here's my version of Dixie. Use Windsor 7136 or the Bogan instrumental.

Opener:
Join hands, circle left, way down south to Dixie
Break:
Reverse, circle right, along that Swanee shore
Closer:
Now do-sa-do your partner
Allemande that corner girl
Grand old right and left
You're goin' walking round that world
When you meet, do-sa-do down in Dixie
Swing her round then promenade back home
Promenade 'em two by two
Then she'll swing with you
In Dixieland where you belong
Figure:
Head couples forward up and back to place you go
Pass thru and separate, around to home you know
Now everybody face your own and do-sa-do, you-all
Four gents make a left hand star
And turn it around that hall
Go back home to your own, do-sa-do her
Corner swing, promenade round that ring
Take her walkin' round that square
Gotta brand new lady fair
Take her home, that's where you belong.

SNOWBALLING

By Bill Hansen, West Covina, Calif.

Heads to the middle your opposite swing
Now face the sides of the ring....
You right and left thru go two by two
Dive to the middle with a right and left thru
It's a full turn around to the outside two
You right and left thru and turn 'em too
Now dive to the middle and right and left thru
It's a full turn around to the outside two
Allemande left or
Right and left thru with the outside two
Now dive to the middle, you right and left thru
With a full turn around to the outside two
Right and left thru turn that Sue
Now dive to the middle with a right and left thru
It's a full turn around to the outside two
Allemande left . . .

INTERCHANGE DELIGHT

By Jack W. Banghart, Des Moines, Iowa

One and three here's what you do
Go forward up and back with you
Now forward again and pass thru
Face your partner pass thru
Circle up four, head gents break and line up four
Forward eight and back with you
Forward again and pass thru
Face your partner, double pass thru
First couple left, next couple too
You promenade go two by two
Now one and three you wheel around
Go right and left thru and turn your girl
All four couples California Twirl
On to the next right and left thru
You've done grand, two ladies chain and
look out, man
Chain 'em back, left allemande.

LA SEMILLA WALTZ

By Helen and Boyd Kopper, Peg Allmond, Muriel Curd Smith, and others.

Record: "Peace in the Valley." Lloyd Shaw Recordings, X-100. Played by Fred Bergin.

Position: Couples stand in open position, facing LOD. Footwork opposite, directions for M.

Introduction: Wait first two measures. Then balance away and together.

Measures

1-4 **Step, Point, —; Step-Pivot, Point, —; Step, Point, —; Step, Draw, —;**
Step fwd, point inside foot fwd; step fwd with inside foot & pivot to back-to-back pos & point M's L, W's R ft in RLOD (keep M's R and W's L hands joined thru 2nd meas); step fwd L (RLOD), point R fwd (joining inside hands); step fwd on R (RLOD) & pivot to face part, in semi-closed pos. Draw M's L & W's R.

5-8 **Step, Swing, —; Twinkle; Twinkle; Step, Touch, —;**
Step L fwd (LOD), swing inside ft fwd; starting with inside ft do two twinkle steps; step fwd & touch outside ft; (Meas 5-7 in semi-closed, end in open pos facing LOD.)

9-12 **Waltz Out; Waltz In; Waltz Backwards; Waltz on Around (Tyrolean);**
Waltz fwd & diag away from part; waltz fwd & in toward part; dropping M's R W's L hands, join M's L and W's R hands and continue in LOD, moving bwd; M continues turning to his R (hand hold dropped) till his back is to LOD, W turns to her L on Meas 12 till she is facing LOD. (End in closed pos, M's back to LOD. Move in LOD thruout these four measures.)

13-16 **Turning Waltz; Waltz; Waltz; Waltz;**
Four turning waltzes in closed pos, movin LOD, and starting with M leading bwd on his L. End in closed pos with M's back to COH.

17-20 **Cross, —, —; Cross, —, —; Waltz Forward; Point, —, —;**
M crosses L, XIF of R as W crosses R behind L (L hips together), on cts 2 & 3 both pivot so R hips are together, swinging the free foot; Meas 18 — — M crosses R, XIF of L as W again crosses behind, pivot on cts 2 & 3 so L hips are together again, swinging the free foot. (Meas 17 & 18 are done in loose closed pos, or a combination of side-car, banjo, side-car — similar to Black Hawk Waltz); in side-car pos waltz fwd in RLOD; **both point fwd,** M with R, W with L. (These points are done in side-car position.)

21-24 **Cross, —, —; Cross, —, —; Waltz Backwards, 2, Turn; Point, —, —;**
Starting M's R foot in side-car, M crosses behind as W steps fwd on her L, pivoting on cts 2 & 3 to banjo pos; M crosses behind with L, W in front, again pivoting on cts 2 & 3 to side-car; waltz bwd in LOD (in side-car pos), M turning on 3rd step to face LOD in semi-closed pos; point L fwd (R for W) and hold point full measure.

25-28 **Twirl to Banjo; Waltz Forward; Waltz Forward; Man Waltzes Around;**
As M waltzes fwd, W does ½ R-face twirl in 3 steps to banjo pos; waltz fwd in LOD for 2 meas (in banjo pos); as couple continues to move in LOD, maneuver during the 3 steps to closed pos, M's back to LOD.

29-32 **Turning Waltz; Waltz; Waltz; Twirl to Open Position.**
Leading bwd on L in LOD, do 3 turning waltzes; twirl to open position.
Repeat Dance for a total of three times.

BREAK

By John Strong, South San Francisco, Calif.

Head ladies chain across you go
Turn 'em boys and don't be slow
Heads go forward, back for me
Forward again, box the flea
Face the middle, two ladies chain
Full turn to the outside two — left allemande!

SAIL ALONG SILVERY MOON

By Scotty & Doris Garrett, Oakland, Calif.

Record: Dot #45-15661 — "Sail Along Silvery Moon"
Starting Pos: Semi-closed, facing LOD
Footwork: Opposite throughout — Directions for the M
Measures

PART I

1-4 **Step, Close, Step, Dip/Brush; Step, Close, Step, Dip/Brush; Face, Close, Cross, —; Side, Close, Cross, —;**
Starting M's L do one two-step fwd, dip & brush on ct. 4; starting M's R do one two-step fwd, dip & brush on ct. 4; keep lead hands joined, step L in LOD turning R-face to face partner, close R to L, both crossing in front & through step L in RLOD; step to side in RLOD on R, close L to R, both crossing in front & through step R in LOD keeping lead hands joined and facing partner;

5-8 **Grapevine-Twirl, Brush; Twirl Her Back, Touch; Quick Two-Step, Quick Two-Step; Twirl, 2, 3, 4;**
M does "Grapevine" along LOD stepping to side on L in LOD, step behind on R, step to side on L in LOD as W does one R-face twirl in 3 steps under joined lead hands, on ct. 4 both do slight brush across in front; M does "Grapevine" along RLOD stepping to side on R in RLOD, step behind on L, step to side on R in RLOD as W does one L-face twirl in 3 steps under joined lead hands, both touch on ct. 4 & assume closed dance pos; do two quick turning two-steps in one turn prog down LOD; M walks 4 steps LRLR in LOD as W does one R-face twirl under joined lead hands in 4 steps to end in semi-closed pos facing LOD;

9-16 Repeat Meas 1-8 ending in open pos facing LOD inside hands joined.

PART II

17-20 **Pas De Basque Out, Pas De Basque In; Roll, 2, 3, 4; Check, 2, 3, 4; Walk-Around, 2, 3, 4;**
Starting M's L do PDB into COH, starting M's R do PDB twds partner facing slightly; M turn L-face, W R-face do one solo roll-turn prog down LOD in 4 steps LRLR ending in butterfly pos. M's back to COH; step fwd with "check-step" on L into side-car pos, step back on R, step to side on L in LOD, close R to L (W steps fwd on R, back on L, step beside L on R, step to side on L in RLOD); step fwd into banjo & walk ¼ around with LRLR to face RLOD (W rolls out R-face on 3 & 4 to face RLOD) end M's R W's L hands joined in open pos M on outside;

21-24 Repeat Meas 17-20 in RLOD end facing partner with lead hands joined, M's back to COH;

PART III

25-26 **Tamara-Two-Step, Two-Step; Two-Step, Two-Step;**
W places L hand behind back palm out near her R hip & does 1 two-step fwd on R as M does one two-step fwd on L so R-hips are adj & places his R hand in L hand of W with W's R M's L hands held high. Release W's R M's L hands keeping joined hands low, do a two-step turning to M's R W's L to face partner; repeat Tamara step with M facing COH, W facing wall. M places L hand behind back palm out near R hip & does one two-step fwd on L as W does one two-step fwd on R so R hips are adj & places her R in M's L hand with joined hands (M's R W's L) held high. Release M's R W's L hands and do one two-step turning to face partner & slightly RLOD (M turns L - W R) keep M's L and W's R hands joined;

27-28 **Side, Behind, Side, Behind; Step, Brush, Step, Face;**
Prog LOD M steps to side on L, step behind on R, step to side on L, step behind on R; step in LOD on L & turn L-face to face LOD releasing hands & join inside hands in open pos, brush R past L, step R in LOD, brush L past R & turn to face partner releasing inside hands and join lead hands;

29-32 **Repeat Meas 27-28; Q Two-Step, Q-Two-Step; Twirl 2, 3, 4;**
End repeat in closed dance pos for two turning quick two-steps in one turn prog down LOD; M walks in LOD LRLR as W does one R-face twirl under joined lead hands.

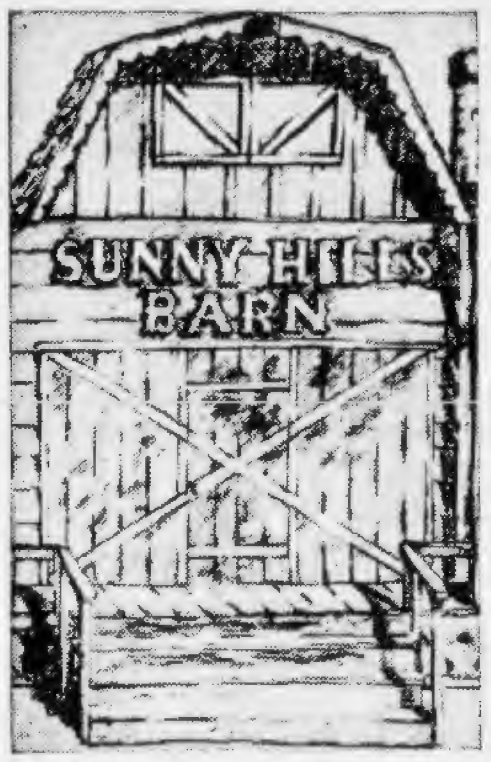
Sequence: Part I, Part II, Part III — Repeat Part II and Part III ending with bow.

SQUAREDUSTER

By Chip Hendrickson, Oceanside, New York

1st and 3rd do a half sashay
Go up to the middle and back that way
Box the gnat across from you
Face the sides and go square thru
With a right and left and on you fly
Right and left and pull 'em by
Facing out go forward and back
Then California Twirl and face right back
Right and left thru go across the floor
Wheel around and dance some more
Forward eight and back with you
Forward again and pass thru
Bend the line and face a new two
Here we go, right and left thru
Turn around, same ladies chain
Cross you go and back again
Chain 'em back and turn around
Then circle eight go round and round

Have original right hand lady. Use any break from here.
Call twice for Heads and twice for Sides.



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Everyone loves a Viennese waltz. Here at last is one with steps designed by Manning and Nita Smith, Sets in Order's Winter Asilomar round dance instructors. This smooth flowing waltz is beautifully recorded by the Roundabouts in their intriguing new style. This dance is just what square dancers have been longing for in a Viennese waltz.



"ROSY TWO-STEP"

Written by two real pros in the round dance field, Roger and Jean Knapp, this dance features sashay steps in closed and open position. If you remember the fun of "Patty Cake Polka" you'll enjoy this variation written to a favorite tune "The Object Of My Affections." You'll like the free and easy style.



Both "Copenhagen" and "Rosy Two-Step" are on Record #3104 with music by The Roundabouts

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CANADIAN CAPERS

Ontario . . . The children's classes taught by Dorothy and Bill Jacobson in Fort William appeared on a recent T.V. program with 11-year-old Glen Miller calling for them. The group is 7 to 11 years of age and have entertained at quite a few of the local concerts and parties.

Fort William formed its first square dance association last summer, called it the Lakehead and District Association and elected John Mintenko as president. John and his taw decided to visit as many clubs as possible and did so, even to Duluth, Minnesota, 200 miles one way. To complete their circle tour they held a 3-day workshop for callers. Even a heavy fall of snow did not impede these enthusiastic square dancers in their rounds.

Saskatchewan . . . New callers are appearing on the scene in this province, spreading the word. Harry Oliphant of Roblin, Man., also calls at Togo. Sask. Peter Revesz of Stockholm assists at Esterhazy when regular caller, Earle Park, cannot be present. He also has clubs in his home town and in Dubuc. Pro Romanow and Hilding Nelson instruct at Preeceville and Sturgis. Norman Hanson of Saltcoats has clubs in Bredenbury and Churchbridge, besides calling for his home group. His turn-outs have grown so big he has had to move to a larger hall. Garfield and Rose Taylor, who live in Canora, have clubs in Buchanan, Canora and Kamsack.

A loose-knit Yorkton Zone federation has been formed and representatives will get together once a month to exchange ideas. Harry MacDonald and Bert Allen are Chairmen; Dr. Richard and Grace Yaholnitsky assist at introducing the round dances.

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PLASTIC ENGRAVERS — 1
BOB ROTTMANN — Cedarcrest 3-5527
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THEME of the MONTH

GONNA GIVE A ST. PAT PARTY?

IF YOU WANT to create a mood for a St. Patrick's Square Dance Party at your club, you might try the following ideas:

1. The caller, dressed in as much green as possible, wields a "shillelagh" to make the dancers conform to his calling. The "shillelagh" can be any sort of stick about the size and shape of a baseball bat. For wield- only – not for conking!
2. Get your dancers to wear green, if they possibly can. Use shamrock cut-outs for the girls' name-badges; Irish pipes for the men. Or – tear shamrock cut-outs in two and number them so that dancers can match them up for a square mixer.
3. Decorate with green and white crepe paper. Green shamrock cut-outs laid down the center of the table on white shelf paper are pretty and a house-plant would do for a green center-piece.
4. If one or several of your members has any sort of singing voice, get them to present some Irish songs when you're having refreshments or at your intermission. Along this line, ask your caller if he knows the calls, "MacNamara's Band," "Clancy" and "Mulligan Stew." "Irish Waltz" would be a nice round dance to include.

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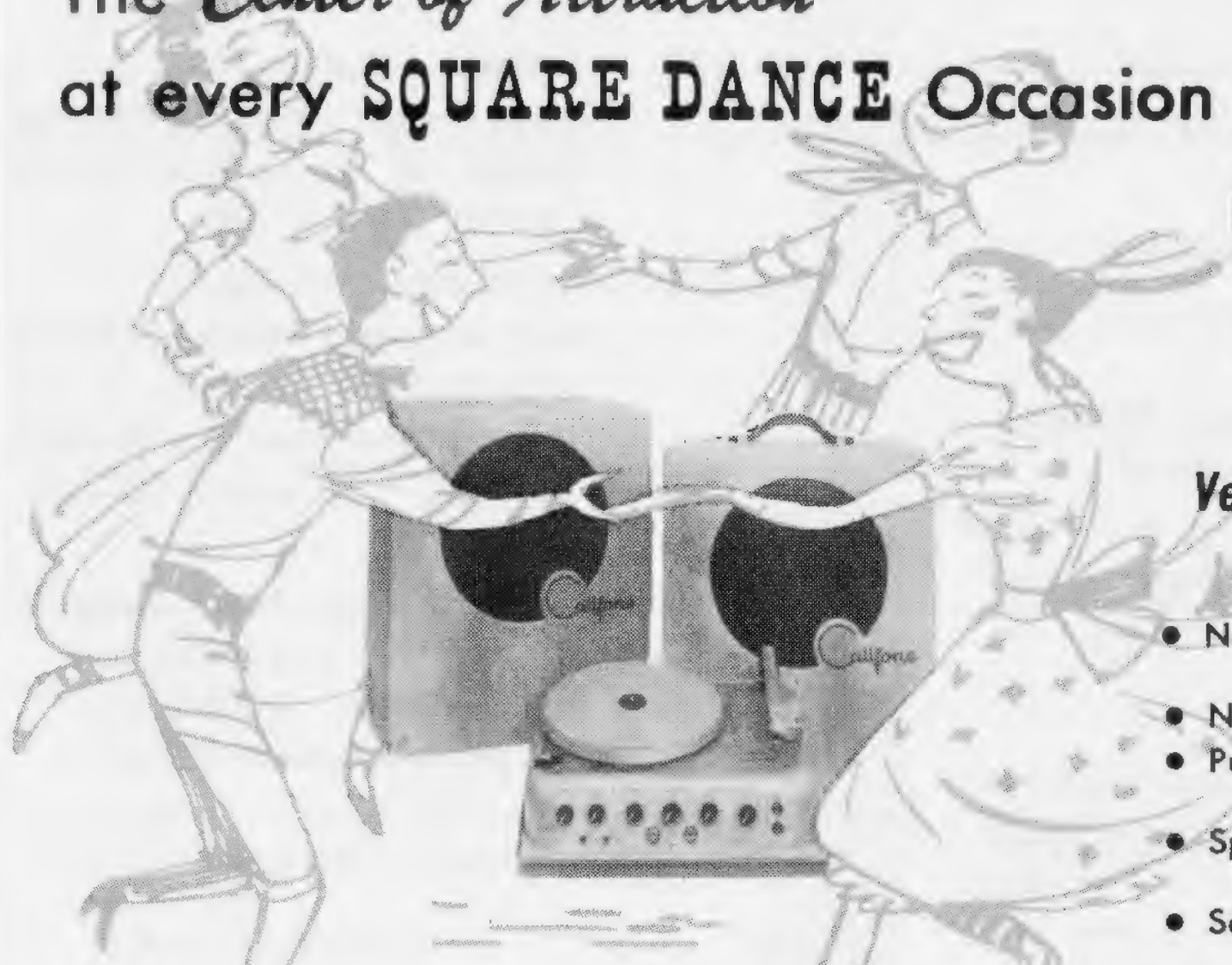
SOPHOMORE ROUNDUP

Over 500 dancers enjoyed dancing to 16 callers at the 1st District, A-Square-D, Round-up on January 19 in Van Nuys, Calif. Baxter Lowe and Ray Clairmont shared the M.C. duties and Jack and Lunette supplied the music. Spectacular exhibitions were put on by Larry Ward and his Promenettes and the Willie Stotlers' and Bill Wells' presented lovely round dances. The Don Shifflers, First District Directors, were instrumental in organizing this very successful Sunday P.M. of dancing.

DANCING IN BROOKLYN

Once a year a handful of square dance enthusiasts from the Gerberg Group in Brooklyn, N.Y. arranges a jamboree so that Brooklyn dancers can square together under one roof. This year, on Mar. 1, the jamboree will be held in Garfield Temple, Brooklyn. Paul Hunt will be the featured caller and tickets will be limited to space available. They may be procured, on a first-come, first-served basis, from Si Yudell, 1780 E. 13th St., Brooklyn. No tickets will be sold at the door.

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DESERT ROUND-UP

The Desert Round-Up at Palmdale, California, on January 12, was a bang-up success, with 25 squares present to enjoy the dancing and the pot-luck supper. The Sage Hoppers were responsible for the variety of dishes. Cliff Johnson M.C.-ed the dance and Jim and Rosemary Bess presented a rocking and rolling round, "Tonight's the Night." Bertha and Bunky furnished the hoedown and 10 callers appeared at the mike.

REGULAR DANCE COLUMN

A real progress report from California's San Fernando Valley near Los Angeles indicates that square dancing is being given a real boost by the appearance of a regular square dance column in the Valley Times, a newspaper which covers the Valley far and wide. Betty Gray, an enthusiastic square dancer herself and a member of the Times staff, writes these chatty columns and they are a real asset to the activity thereabouts.



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(Letters, continued)

Dear Editor:

. . . I have often wanted to compliment you on your fine publication and to also request that you devote more space (in the magazine section as well as in the Caller's Workshop) to dances for the beginners. I call for many "Open" dances and find there is a definite lack of good beginners' material in this field. I do hope you will help us get out of the "Marching Thru Georgia" – "Solomon Levi" rut. . .

Jack Lyons
Springfield, Pa.

Dear Editor:

Will you set the record straight? In your December (1957) issue you have me listed as caller for Capering Couples in, "What's Being Danced." Although I would be mighty proud if it were so, the honor for same must go to Ruth Gallagher (my wife), whom I consider one of the most accomplished callers in the city.

Not enough can be said about the work Ruth has put into this group. While elsewhere the frenzy of doing the latest at the highest speed possible has become a mania, Ruth tries to instil into her dancers that music means something in the "Go Go Go" age. Smooth, flowing movements are our proudest listings on any program . . .

Al Gallagher
Homestead, Pa.

Dear Editor:

. . . We were very pleased with your January (1958) cover. It (Friendship is Square Dancing's Greatest Reward) would make a good motto for any organization.

Albert Aderente, Pres. Pro tem.
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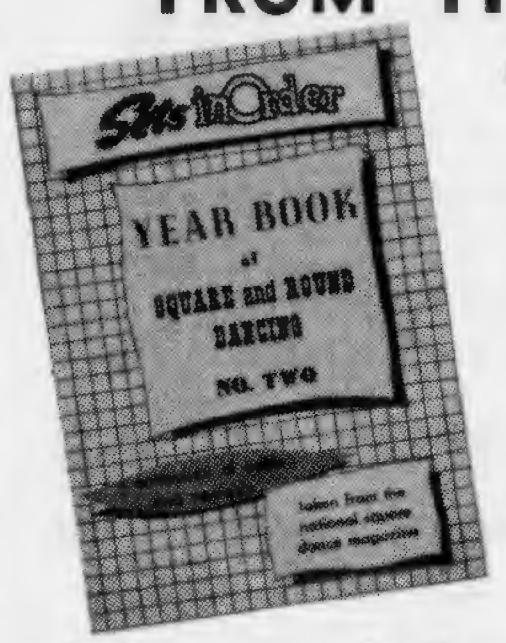
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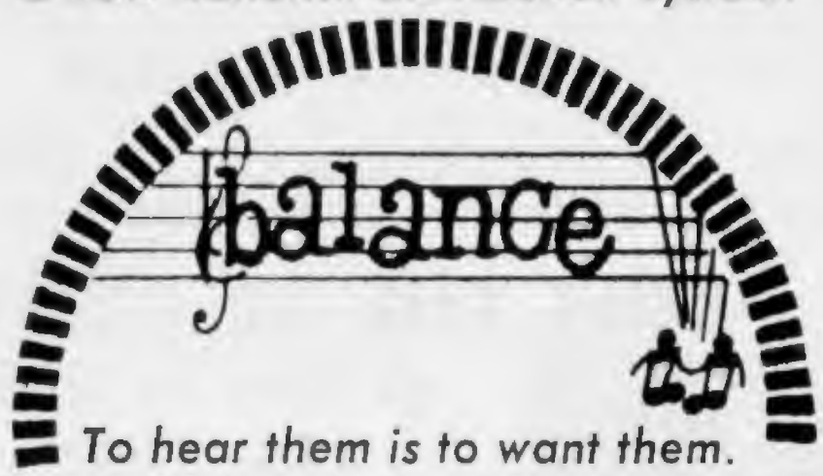
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Feb. 28-Mar. 1—11th Ann. Valley of Sun Fest.
High School, Phoenix, Ariz.
Feb. 28-Mar. 1-2—Annual Squar-Rama
Munic. Audit., Fresno, Calif.
Mar. 1—Brooklynites' Jamboree
Garfield Temple, 8th Ave., Brooklyn, N.Y.
Mar. 2—Sunday Round Dance Party
Recreation Hall, Tampa, Fla.
Mar. 2—First Annual Festival
New H.S. Gym, Vinton, Iowa
Mar. 7-8—4th Ann. Whirlaway Festival
Greeley, Colo.
Mar. 8—Jamboree
Coliseum, Houston, Texas
Mar. 15—7th Ann. Sinclair Promenaders' Fest.
Recreation Hall, Sinclair, Wyo.
Mar. 16—So. Coast Spring Hoedown
Sunny Hills, Fullerton, Calif.
Mar. 21-23—8th Ann. Festival
Yuma, Ariz.
Mar. 22—N.E. Okla. Dist. Festival
Fair Grounds Arena, Tulsa, Okla.
Mar. 23—1st Dist. A-Square-D Spring Dance
Palladium, Hollywood, Calif.
Mar. 28-29—11th Ann. Aggie Haylofter Fest.
Men's Gym, Colo. State U., Ft. Collins, Colo.
Mar. 29—No. Central Dist. Festival
Conoco Gym, Ponca City, Okla.
Mar. 29—3rd Ann. Junior Jamboree
UAW-CIO Local 719 Civic Center,
La Grange, Ill.
Mar. 29—Albama Jubilee
Munic. Audit., Birmingham, Ala.
Mar. 29—Spring Festival
Contin. Gym, Ponca City, Okla.
Apr. 5—So. District Festival
City Audit., Ardmore, Okla.
Apr. 11-12-13—5th Ann. Calif. Convention
Holidayland, Disneyland, Anaheim, Calif.

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Apr. 18-19—11th Ann. Festival
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Apr. 25-26—3rd Ann. Las Vegas Festival
Las Vegas, Nevada

Apr. 26—2nd Ann. Mid-State Festival
Natl. Guard Armory, Columbus, Nebr.

Apr. 26—2nd Cotton Carnival Dance
Calexico, Calif.

May 2-3—New Mex. State Assn. Ann. Festival
Los Alamos, N.M.

May 3—18th Ann. Folk & Square Festival
Pershing Mem. Audit., Lincoln, Nebr.

May 3—Area Festival, Lima, Ohio

May 3—12th Ann. Central Jamboree
Munic. Audit., Oklahoma City, Okla.

May 9-10—10th Ann. Spring Festival
Coliseum, Houston, Texas

May 11—Ann. S.W. Wyoming Jamboree
Natl. Guard Armory, Rock Springs, Wyo.

May 30-31—Florida State Convention
Clearwater, Fla.

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One and three go right and left thru, Turn your gal and chain her too
Face the middle, half sashay, Join all your hands and circle that way
Four gents go forward and back with you, Now forward again and cross trail thru
Split that ring go round two, Stand behind those gals that's all you do
Go forward eight and back in style, Now double chain in Dixie style
Gals separate, go half way round, Gents turn back and pass thru across that town
There's your corner, left allemande.

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GEMS FROM THE OTHER PUBLICATIONS

(Square-'Em-Up, Bakersfield, Calif.—Sept., 1957. Excerpt from "Policy of the Roundaliers," by Louis and Lela Leon, Instructors.)

". . . The Roundaliers (club) dances for fun. But it elects to concentrate on doing a good job with dancing; consequently, it enjoys a reputation for smooth dancing of which it is justly proud. Its working philosophy is not *what* one dances but *how* one dances. They feel it is not out of reason to not only *feel* graceful but *look* as graceful as possible while dancing. This accomplishment adds confidence and poise and contributes more enjoyingly to the pleasure derived from the activity . . ."

COTTON CARNIVAL

This is the second year for the Cotton Carnival in Calexico on the border between California and Mexico and they follow very much along the lines of the Carnival in Memphis. The square dance part of Calexico's Carnival will be on April 26 in the Hotel De Anza. An added feature will be a Cotton Fashion Square Dance Dress Contest. Faye Manley is Dance Chairman.

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The SQUARE DANCE PICTURE



How square dancing can help work off youthful high spirits is demonstrated in this photo showing part of a crowd of 3500 F.F.A. and 4-H boys and girls who square danced under the stars at CK Ranch, one of the largest registered Hereford ranches in the U.S., at Brookville, Kansas. Ed Weddle was the caller and so popular was this event that it will be a regular part of the area youth program.



Below: So now they fly to dances in airplanes, yet! Here you may meet the enterprising Barn Owl Club of Portland, Oregon, who chartered a plane and flew 150 miles to Cottage Grove to dance with the Boots and Sandals Club there. To top if off, nobody knew where they were going except the Bob Burkholders, chairmen for the flight — oh, and the pilot! Fay and Lloyd Gerber call for the flyers; Howard Barnard for the hosts.

Above: Monmouth Squares are pictured dancing with wheelchair dancers at a recent benefit held at the Convention Hall in Asbury Park, N.J., under club sponsorship. Al Brundage called for the folks and, wheeling or walking, they all had fun.

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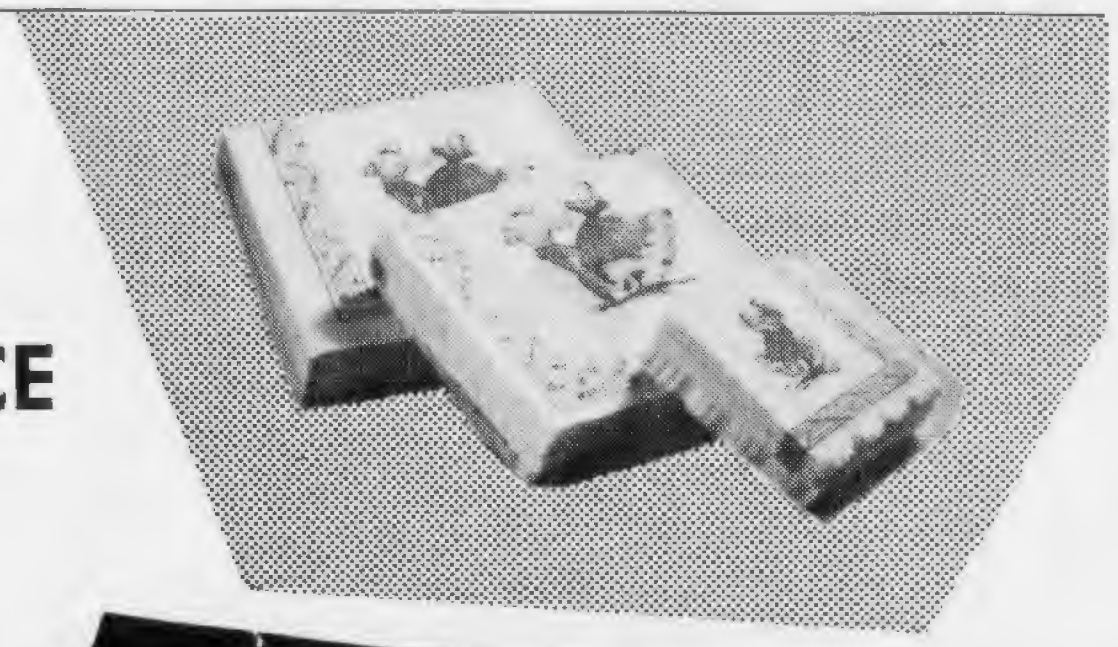
The Promenaders Club of Metuchen sorely misses its late caller George Swanick, who was also the club's founder. He passed away during the last year. It was thru George's generous efforts that the club expanded from a small group in a private rumpus room to the present club meeting in the Reformed Church. The Promenaders are carrying on their activities dancing to the calling of Ernie Lens, a member of the Northern New Jersey Teachers' and Callers' Assn.

BENEFIT FOR HOSPITAL

The Intermountain Folk and Square Dance Association of Ogden, Utah, held a square dance jamboree at the Hiland Stake House to benefit the Primary Children's Hospital in Salt Lake City. The hall was donated by Stake officials and a number of Ogden business men contributed door prizes. The association turned $200.00 over to the hospital for a piece of equipment in a new wing. The hospital superintendent plans to have a plaque made with the association's name, keep it as a tribute.

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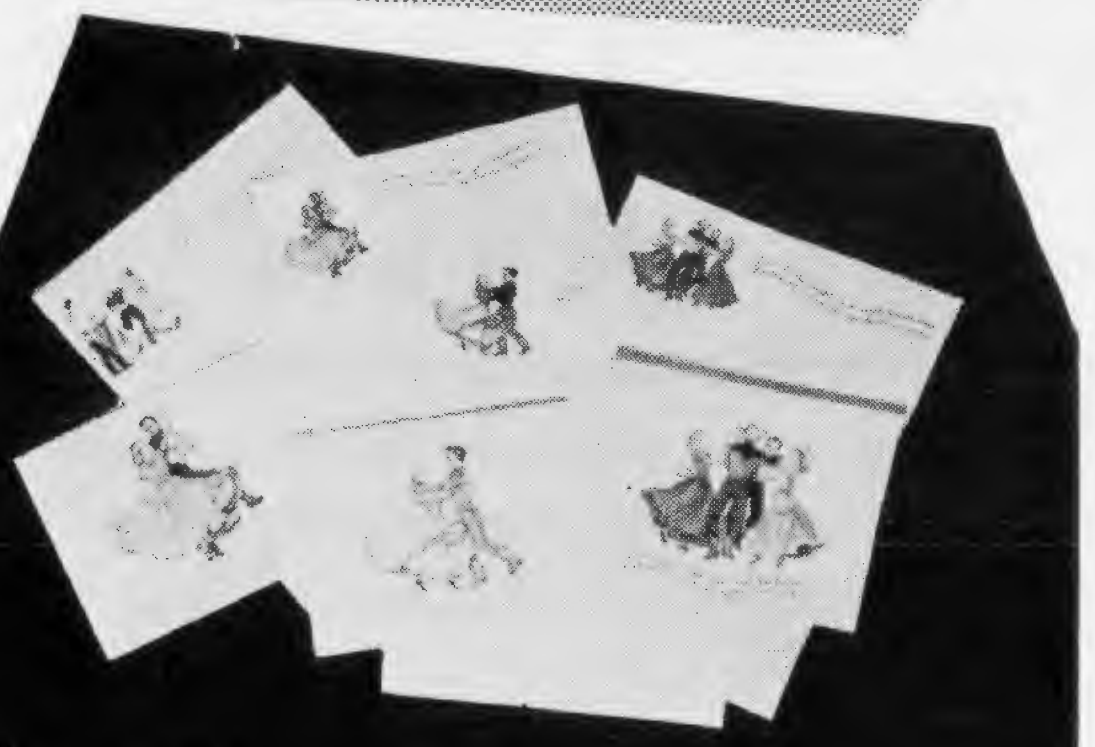
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THE ALABAMA JUBILEE!

The Birmingham Square Dance Association will sponsor the 5th annual square dance round-up, The Alabama Jubilee, on March 29 at the Municipal Auditorium in Birmingham, Ala. Three of the nation's most popular callers are lined up for this affair; Al Brundage from Connecticut, Frank Lane from Kansas, and Manning Smith from Texas. Manning and Nita Smith will present a couple dance clinic at 10:30 A.M.; the workshop will begin at 2 P.M., and the gala dance night will start at 8 P.M. A breakfast and after-party dance will be held at Morrison's. For further information and reservations, write Alma Ruth Peters, P. O. Box 1577, Birmingham, Alabama.

BENEFIT IN LINCOLN

The Lincoln Folk and Square Dance Council sponsored its Annual Benefit Polio Dance on January 29 in Antelope Park Pavillion. Mrs. Douglas and the Rural Ramblers furnished the music for a very well-attended event. Budd Watton as chairman of the dance had 20 local callers make up the program.

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ESTAMAE MACFARLANE

Estamae MacFarlane, who has been very active in square dancing in Pueblo, Colorado, for a number of years, lost her life in an automobile accident near Espanola, N.M., in early January. Estamae was a native Oklahoman, attended Colorado University and Colorado State College. She was married to John L. MacFarland and taught physical education in the Pueblo schools. She was the originator of Toy Shop records for children, for use in teaching dancing. She taught adult classes in squares.

TOYS FOR TOTS

One of the recent projects of the very new CrossTrailers Club of San Fernando, California, was the collection of toys for youngsters in Olive View Sanitarium and Angel View Crippled Childrens' Clinic in Desert Hot Springs. The toys were flown by the club's publicist and two CAP pilots to Palm Springs so that the children would have them for their holiday.

Dick Wilson, club caller, also took two squares of CrossTrailers to entertain the adult patients at Olive View.

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☐ Decals:.....Brown & Yellow 'Square Dancer'.....Red & Silver 'Linked Squares'	**.05** ea.	*
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"JOE LEWIS STARTS HIS SUMMER TOUR JUNE 1st"

Dear Square Dancers:

It is again time for me to schedule the dances for our summer tour throughout our country and Canada. We will probably be near your city. If you would like Joe to call for you, just write to 7522 Caillet, Dallas 9, Texas, for information. The accordion, which now contains an electric bass and guitar, gives the dancers full-band feeling in their dancing – it gives Joe complete freedom for medleys, new tunes, etc.

Sincerely yours,
CLAIRE LEWIS

CALIFORNIA CONVENTION NOTES

The latest rundown on California's Fifth Annual Square Dance Convention on April 11-13 at Disneyland in Anaheim reveals that Governor Knight has confirmed he will lead the Grand March on Friday or Saturday night.

Workshops, Panels and Clinics will open at 2 P.M. Friday and 10 A.M. on Saturday and Sunday and will offer much food for square dancers' thought. There will be a special Square Dance Fun Workshop (when Fun is Work – or when Work is Fun?), with Bill Hansen, Harley Smith and Bob Van Antwerp, real Fun-experts, leading the program.

Round dancers will be given a special session for experienced and advanced dancers at the Retail Clerks' Union Hall, one block east of Knott's Berry Farm, near Disneyland. Another "special" for round dancers will be a Round Dance Party at the same hall on Sunday at 2 P.M. This is all in addition to the round dance program at Disneyland itself.

The After-Party at 11:30 P.M. on Saturday will be a buffet supper with Variety Acts, a

MAC GREGOR RECORDS

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Style Show and square and round dancing. This party will be limited, perforce, to 1200 persons on advance reservation only. Tickets will be issued to only the first 1200 applicants – so don't wait if you want to go!

WARNING on housing! The motels around Disneyland are full every week-end, so protect your housing by reserving in advance. You may cancel with a full refund up to April 5th. Write for info to 5th Ann. Calif. Convention, P.O. Box 2138, Alhambra, California.

THIRD FOR PENNSYLVANIA

On February 14 the Diamond Squares held their 3rd Annual Jamboree at Holy Cross Cafeteria in Springfield (Del. Co.). The dance was open to both beginners and advanced dancers and featured five callers working a non-stop schedule, alternating easy and more difficult squares. Couple dances were also included in the program. This idea was introduced last year and proved so successful that it will very likely be continued indefinitely.

NORTHERN LIGHTS

FOLKRAFT RECORD #1285

A great new square dance called by

Floyd Parker

If we used all the adjectives this record deserves you would never believe us! It's gay, it's folkish, it's the happy answer to all the dancers looking for something refreshingly new and delightfully different. We're betting that this will be the top record on the 1958 square dance hit parade and you can add Floyd Parker to the roster of 'name' callers on the strength of his first record! Just wait until you hear it! Instrumental on the reverse side. 75 RPM, break-resisting plastic, $1.25 instructions included.

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SQUARE DANCE SQUARE
Summerland 2, California

S.D.A.W. ITEM

S.D.A.W.? Nope – not an organization but the initials for the truism, "Square Dancers Are Wonderful." This was proved anew recently and the locale was a big city, apt to have the reputation for callous indifference. The story: Roy and Kay Marshall of Tujunga, California, a suburb of sprawling Los Angeles, came home from work one night to find their house burned to the ground – a total loss. The word spread out to their square dance friends as quickly as the fire had spread thru their home and presto! came boxes of clothing and food for themselves and their son, even square dance clothes. Members of clubs like the Rip 'n' Snort and See Saws were right on hand to do everything possible to help. The Marshalls were able to find another home immediately and the Rip 'n' Snorts organized into a band of house painters and held a painting party at the new dwelling on February 23. Now the Marshalls are getting back to their normal routine, convinced that – city or countryside – Square Dancers *are* Wonderful!

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The New **PROMENADE PUMPS**

- Built in Wedge
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Buffet Supper — Squares and Rounds — Style Show — Novelty Acts — Limited Capacity — Advance reservation only. Include After-Party reservation with Convention Registration below.



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DISNEYLAND, ANAHEIM, CALIF. APRIL 11, 12, 13, 1958

Convention Registration (Please Print)

Name_____ **and**_____ _____
HIS FIRST HER FIRST THEIR LAST

Street Address_____

City_____ **State**_____

No. of Registrations per Day: Friday_____ **Saturday**_____ **Sunday**_____

I am a Caller_____ **Instructor**_____ **Dancer only**_____
(Registration Fee: $1.50 per person per day)

____ **After Party Tickets at $1.25 each**

HOUSING RESERVATION

Reserve_____ **Rooms for**_____ **People for Friday**_____ **Saturday**_____ **Sunday**_____
NUMBER NUMBER

Adjacent Motel at $12.00 Convention Rate_____

Other at Rate of $_____ **to $**_____
(Deposit of $5.00 for each Room)

Double Beds _____
or
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VALLEY WALTZ

By Dena M. Fresh, Mission, Kansas

Record: "Down In The Valley," Lloyd Shaw #X-99
Position: Open, inside hands joined. Face LOD. **Footwork:** Opp. Directions for M.
Intro: Wait two measures. Balance away; balance together.

1-4 **Waltz Away; Waltz Together; Step, Swing, —; Maneuver, —, —;**
Starting on L take one waltz step diagonally fwd away from partner swinging hands fwd; on R take one waltz step diagonally fwd twd partner swinging hands back; step fwd on L, swing R fwd, hold 1 ct; M maneuver to face W and RLOD by stepping down and pivoting on R, touch L (W step L, touch R). Assume CLOSED POSITION.

5-8 **Waltz; Waltz; Waltz; Open Out (W);**
Step back on L in LOD and take three turning R-face waltz steps, turning once-and-a-half around to end with M facing LOD; while M takes one waltz step in place, W turn R-face to end facing LOD in OPEN POSITION (L, R, L).

9-12 **Waltz Away; Waltz Together; Step, Swing, —; Maneuver, —, —;**
Repeat Meas. 1-4.

13-16 **Waltz; Waltz; Waltz; Open Out (W);**
Repeat Meas. 5-7. On Meas. 16, while M takes one waltz step in place beginning on R, W turn R-face with two steps L, R, HOLD, to end in VARSOUVIANA POSITION (this is a change of foot lead for the W). Footwork identical now.

17-20 **Waltz In; Waltz Out; Waltz In; Out To Face;**
In VARSOUVIANNA POSITION, both starting on L, waltz diagonally in twd center; waltz diagonally out twd wall on R; waltz diagonally in twd center on L. Release L hands and as M turns with one waltz step on R to face wall, W sweeps out on joined R hands to face center and M.

21-24 **Under, 2, 3; Face, Touch, —; Over, 2, 3; Turn, 2, 3;**
Reaching under the still joined R hands, release them as partners join L hands and at same time change places with three steps (both step L, R, L) — W turn R-face under joined hands; step R, touch L as partners face. A box-the-flea figure! Join the R hands above the joined L hands (releasing L hands) and change places with three steps (both step L, R, L) — W turn L-face under joined hands; with three steps (R, L, R) M maneuver to face LOD and W spot turn L-face. A glorified box-the-gnat figure! Lower hands to VARSOUVIANNA POSITION.

25-28 **Waltz In; Waltz Out; Waltz In; Out To Face;** Repeat Meas. 17-20.

29-32 **Under, 2, 3; Face, Touch, —; Over, 2, 3; Open Out;**
Repeat Meas. 21-23. On Meas. 32, W turn L-face with two steps R, L, hold. Couple assume OPEN POSITION.
Repeat dance two more times. End with a bow on Meas. 32.

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Poem:

Is there a man with soul so dead
Who, to his sweetheart, hath never said,
"Life would be gay, skies so blue -



WITH PLENTY OF MONEY AND YOU"

Well, maybe it is a lousy poem, but this new singing square dance is really great! The tune is an oldie with a jubilant rock to it that the SUNDOWNERS BAND get right in the groove with.

B R U C E J O H N S O N, that genial fellow with the mellow bellow, belts out the ballads (calls) that RUTH STILLION put together during one of her more lucid moments.

Gee - with a team like Bruce, Ruth and the Sundowners on your side, you're just **sure** to win.



Remember this one ?

"There's a little white house
On a little green hill -

WHERE THE RED, RED ROSES GROW"

Well, whether you remember it or not, the tune is sweet and gay, in a bouncy way, and you'll cherish the way Bruce handles the easy little dance that he and Doc Alumbaugh worked up to fit this peachy-dandy music by the Sundowners.

Boy - oh boy - oh boy . . . what a scrumptious pair of squares on this release! DANCERS (who'll want #7465 - with calls) will have a ball with these, and CALLERS (who call for #7165 - instrumental) will enjoy the real easy way both dances can be learned and delivered.

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